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Mr Darcy as Symbolic Capital in Jane Austen`s *Pride and Prejudice* and Helen Fielding`s "Bridget Jones" Novels

(Graduation Paper)

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1. Introduction

Social sciences have shown that signaling theory, as a single theoretical framework, can unify various evolutionary, economic, and social theories such as conspicuous consumption, wasteful advertising, and the accumulation of symbolic capital (Bird and Smith, 2005:221). It has provided «an opportunity to integrate an interactive theory of symbolic communication and social benefit with materialist theories of individual strategic action and adaptation» (Bird and Smith, 2005:221). In other words, there are recognized resources within a culture, based on honour and prestige and available to an individual to gain competitive advantage and enhance one`s own social status. Such a conversion from social leveraging advantage to financial capital implies «prestige-related aspects of individual strategizing through symbolic representations» (Bird and Smith, 2005:221-2). As a phenomenon, symbolic capital shows «how most given pattern[s] of action signal particular hidden attributes, provide benefits to both signaller and observers, and meet the conditions for honest communication» (Bird and Smith, 2005:221). On the other hand, «some signals maintain symbolic value because they are indexically related to that which they signify: they are simply impossible to fake» (Bird and Smith, 2005:223). Rebecca Bliege Bird and Eric Alden Smith additionally argue that its influence across cultures has to be evident from its cultural framework and the historical context in which it was accumulated.

The theory of conspicuous consumption, introduced by Thorstein Veblen and Marcel Mauss in the late nineteenth-century, was the ground for the concept of symbolic capital. They argued that «the nouveau riche utilized wasteful expenditures of time and money and conspicuous displays of lack of interest in economic profit as a means of advertising their newly acquired wealth and gaining competitive advantages over others» (Bird and Smith, 2005:222). The class of people known as "old money" did not need to engage in such conspicuous displays because their wealth was already common knowledge. These conceptualizations provided groundwork for Pierre Bourdieu's *An Outline of a Theory of Practice* (1977) which, in turn, «extended the notion of capital or economic calculation to social, symbolic and cultural domains» (Gaillard, 2004:305), perceiving that they can be subdivided and interchanged. In other words, for Bourdieu, any capital may undergo a process of conversion so that it is recognized as legitimate "currency" or assets. He explains symbolic capital in the form of the prestige and renown attached to the patrimony of a family which includes «the network of alliances or relationships, to be kept up and regularly maintained, representing a heritage of commitments and debts of honour, a capital of rights and duties built up in the course of

successive generations and providing an additional source of strength which can be called upon» (Bourdieu, 1995:178). He realised that in this sense, symbolic capital is always credit, i.e. a sort of advance, and that «well strategized exhibition of the material and symbolic strength represented by prestigious affine is likely to be in itself a source of material profit and because of [and despite of] that its accumulation has become the only recognized legitimate form of accumulation due to the social mechanisms inclined towards repressing or disguising sole economic interest» (Bourdieu, 1995:180).

Bourdieu argues that «strictly "cultural" or "aesthetic" interest is the product of the ideological labour in which writers and artists have played an important part and in the course of which symbolic interests become autonomous by being opposed to material interests» (Bourdieu, 1995:177). This is true in terms of qualitative connotations of the term "literature" which implies the «superior qualities of written works regarded as literature by virtue of the excellence of their writing, their originality and their general aesthetics and artistic merits» (Cuddon, 1987:365). Sanders alleges that due to our «inherited inclination to catalogue, calibrate, and categorize» writers according to their excellence, originality or aesthetics as well as our «progressivist view of history», scholars have drawn up canons of «worthy authors» (2000:6). Despite the fact that these lists have been «conditioned by private tastes and transient public fashion» (Sanders, 2000:6), they have provided significant part of symbolic capital for the literary legacies of eminent English writers such as William Shakespeare, Jane Austen, Charles Dickens, George Eliot, Henry James, Joseph Conrad, etc.

Apart from the particular words and phrases found in the author`s prose or from the vast body of academic criticism, there are also «author`s extra literary appearances» (Leving and White, 2013:101) the management of which can heighten public interest in author himself or his works. According to Yuri Leving and Frederick H. White, cultural merchants create symbolic capital for both, the promotion and maintenance of literary reputations and legacies and the financial and ideological profit. This «practice of marketing through consecration and maintaining relations» (Leving and White, 2013:103) goes as far as «the mid-eighteenth century, when English porcelain manufacturers were marketing statuettes of eminent writers. This decorative art may have sprung from a hero-worshipping impulse or may have been stimulated by a desire to show off an aspiration to, or an acquisition of, an "elite" culture» (Sanders, 2000:5). The same principle is applicable to writers who "recruit" the canonical literary figures in order to advance one`s own literary affairs. Such a literary icon susceptible to writers of biographies and academic

criticism, abridgments, simplifications, continuations, dramatizations, poetic embodiments and other types of tampering with her literary work is Jane Austen (1775-1817).

This graduation paper focuses on Mr Darcy, *Pride and Prejudice* (1813) and Jane Austen as symbolic capital tampered with by one of the contemporary British novelists – Helen Fielding. Through analyses of treatment of Mr Darcy in Austen`s *Pride and Prejudice* and Helen Fielding`s *Bridget Jones`s Diary* (1996), with a few references from *Bridget Jones – The Edge of Reason* (1998) and *Bridget Jones – Mad About The Boy* (2013), it tries to examine how she implements this fictional character and the plot he features in as well as her view of her own role in the long line of those perpetuating the symbolic capital and legacy of Jane Austen.

Firstly, it tries to present the historical framework of establishing Jane Austen as a cultural commodity bound to produce expectations and reinforce the symbolic capital of her novels. This presentation includes some details about Jane Austen`s life, biographies, publications, criticism, theatre and film adaptations as well as numerous imitations (prequels, sequels, continuations, appropriations, recreations, etc.). It primarily focuses on *Pride and Prejudice* as her most beloved novel.

Secondly, as Helen Fielding acknowledged borrowing the plot from Jane Austen, this paper aims at outlining some of the parallels between the plot of the 1813 version and its 1996 recreation. It also discusses their genre choices (romance, diary format, chick lit) in terms of their relation to the subject-matter; the middlebrow position between the canon and popular consumption; and the current phenomenon of re-creating.

Thirdly, it determines that the character of Mr Darcy from *Pride and Prejudice* is the most evident instance of Austen`s symbolic capital appropriated by Helen Fielding in the 1990s. Therefore, it compares the original with the character featuring in "Bridget Jones" novels, Mark Darcy, while focusing on their respective physical features, characters, views and interests. The special consideration is given to the treatment of Mr Darcy`s body by both authors as well as by Andrew Davies and Colin Firth in the portrait/lake scene. In this instance, some points about the 1995 BBC *Pride and Prejudice* and the 2001 film version of *Bridget Jones`s Diary* are used to discuss the theme of recognition.

Finally, it turns to the analyses of Austen`s and Fielding`s stylistic devices, while focusing on their respective approach to irony and subversion as distinctly British traits dependent upon experience, interpretation of context, and recognition.

Key Words: Symbolic Capital, Jane Austen, Mr Darcy, Helen Fielding, Recognition

2. Creating "Jane Austen" as Symbolic Capital on the Example of *Pride and Prejudice*

In the course of two hundred years, Jane Austen has been referred to as «Dear Aunt and gentle Jane» (Lee, 2010:997), «a fiercely disappointed woman and the marginalized, embittered spinster» (Lee, 2010:997), «a fierce social critic figuring as the public intellectual» (Lee, 2010:1000), «a novelist of ideas» (Groundy, 1997:193), «a product of the "age of reason"» (Wyett, 2014:458), «a cultural fetish» (Johnson, 1997:212), «an icon and symbol ... vested with magical, legendary status» (Wyett, 2014:456) and «a cultural commodity bound to produce an expectation» (Wiltshire, 2003:7-8). Linda V. Troost stresses the fact that Jane Austen «suffers from dual identities» in her essay *The Importance of Being Jane* ranging her from a moralist, an Augustan, a satirist, a feminist, gay or a timeless author to a revolutionary, a Romantic, a realist, a traditionalist, straight or a writer grounded in her time (2006:398). Although it is «difficult to disentangle the "real" Austen from both, the acknowledged and unacknowledged agendas of those discussing her, she holds a secure place in the canon of high as well as popular culture» (Johnson, 1997:224).

Jane Austen was born on 16 December 1775 at Steventon in Hampshire, to a country parson and his diligent wife. The Reverend George Austen was an intelligent and sensitive man who encouraged Jane in her love of reading. From an early age she was familiar with the works of Henry Fielding, Sir Walter Scott, Samuel Richardson, Frances Burney and the poet George Crabbe. Her early attempts at writing include burlesques and popular romances. «Surrounded by her lively and affectionate family and wholly immersed in her writing and domestic chores, she led a life often noted for its lack of events» (Austen, 1994: Introduction). However, the period from 1801 to 1809 presented itself as particularly difficult for Jane since the Austen family moved several times. It was in Chawton in Hampshire, their final settlement, that she turned to revising her early novels (*Sense and Sensibility* (1811), *Pride and Prejudice* (1813) and *Northanger Abbey* (1818) and to writing her last three novels (*Mansfield Park* (1814), *Emma* (1816) and *Persuasion* (1816). She died in 1817.

It is notable that such a biographical portrait[1] is deficient in providing the plausible explanation of Jane Austen`s iconic status. The first recipients of her novels knew even less. *Sense and Sensibility* was advertised in the 1811 *Morning Chronicle* as «a Novel by a Lady» (Tomalin, 2007:221); *Pride and Prejudice*, published in 1813, was signed «by the

[1] These brief biographical notes were taken from the Introduction to 1994 edition of *Pride and Prejudice* published by Penguin Books in Berkshire, Great Britain

author of *Sense and Sensibility*» (Tomalin, 2007:221) thus crediting itself with her first, well-received piece of literary work, only to be proclaimed as «much too clever to be the work of a woman» (Tomalin, 2007:223) by a literary gentleman. Susannah Fullerton claims that the book was off to a good start with three reviews «close to public encomiums» (2013:19). The reviewer of *The British Critic* found the book to be «far superior to almost all the publications of that kind which have lately come before us»; the *Critical Review* stated that the novel did «great credit to the sense and sensibility of the authoress» and the *New Review* gave a brief synopsis, included quotes from the novel and at once gave approval of the new work (Fullerton, 2013:19). It became the season`s fashionable novel enjoyed by the aristocracy and the politicians while other writers soon realized that they had been eclipsed. Sir Walter Scott admitted that Jane Austen had «a talent for describing the involvements and feelings and characters of ordinary life, which is to [him] the most wonderful [he] ever met with» and Mary Russell Mitford called it «a precious gem» (Fullerton, 2013:19). For Miss Milbanke, the greatest merit of the novel was its probability and believability. Although most readers were delighted, some like Lady Davy and Madame de Staël declared the novel vulgar and Wordsworth felt the style lacked «the pervading light of imagination» (Fullerton, 2013:20). Upon her death in 1817, as Fullerton states in *"A Very Superior Work": Reactions to "Pride and Prejudice"*[2], her writings received a little more public attention but her books had sold only a few thousand copies. However, in 1818 a critic writing for *Blackwood`s* predicted that she would one day be one of the most popular of all English novelists, a claim which struck many as absurd at the time. Although she was praised by eminent people such as Thomas Babington Macaulay who placed her next to Shakespeare in greatness, or Oscar Wilde, Beatrix Potter, R. L. Stevenson, Sir Francis Darwin, Tennyson and Trollope, she was neglected by most Victorian readers who found her «too restrained and the cool irony of *Pride and Prejudice* lacking femininity» (Fullerton, 2013:22). It does not come as a surprise that in the years between 1817 and the publication of the first proper biography in 1870 only six essays were written about Jane Austen.

The beginning of this Jane Austen biographical enterprise was her brother Henry`s brief notice prefacing *Northanger Abbey* and *Persuasion* in 1818 (Wiltshire, 2003:15). It was followed by James Austen-Leigh's 1870 *Memoir of Jane Austen*, published in the mid-Victorian years, a period in which the memories of now elderly brothers and of their children were rapidly fading. Their reports of the novelist were that of «a jolly maiden

[2] Fullerton, Susannah (2013) Happily Ever After: Celebrating Jane Austen`s *Pride and Prejudice*, pp. 16 – 27, FRANCES LINCOLN LIMITED, China

aunt» (Wiltshire, 2003:15) or in other words, of a saintly, domestic, idealized and dear Jane. Similar «reminiscences coloured by sentiment and guarded by propriety and family pride» (Wiltshire, 2003:15) can be found in the archive collected by William and Richard Austen-Leigh and published in 1913 *Jane Austen: a Family Record*. In *Imagining Jane Austen`s* Life[3], John Wiltshire claims that inspired biographers have created «a composite Jane» (2003:15) to feed the Janeite fantasy and devotion via «imaginative identification» (2003:31) while staying within the framework of historical fact. Since 1926 the literary biographers have started discovering and imposing psychological and aesthetic forms to explain and expand the little we know of Jane Austen`s life. For many biographers, the novels themselves became the main source for information about the novelist`s emotional life under the assumption that the «air of reality» which so many passages convey indicates their origin in autobiographical experience (Wiltshire, 2003:13). The perfect example of such an attempt of satisfying the reader`s hunger for a sense of Austen`s inner life is Constance Pilgrim's book *Dear Jane: a Biographical Study* published in 1971. Another biographer who borrows techniques from the novel in order to «eke out the bare provisions of the historical record is Claire Tomalin in 1977 *Jane Austen: a Life*. She is an imagining, thoughtful, reconstructing narrator that manages to suggest her own presence. "One" and "you" in her biography are both the biographer and a space that the reader himself is invited to fill and are understood to live in the present and to imagine the past» (Wiltshire, 2003:31). Among other types of biographical narratives there is also the convention of historical realism as applied by David Nokes in 1997 *Jane Austen, a Life* one in which events are perceived by a range of figures, including the novelist's father, her brothers, sisters and cousins, as well as Jane Austen herself. A biography which is «scrupulously collecting, collating and presenting the reports of nieces and acquaintances, whilst acknowledging gaps and uncertainties, that seems to stick to the facts» (Wiltshire, 2003:23), is Deirdre Le Faye's revision of *Life and Letters of Jane Austen* into *Jane Austen: a Family Record* (1989). These are only a few biographies of Jane Austen which have responded to that impulse to know the author`s innermost secrets and have proved her status as «the denizen of the cultural imagination» (Wiltshire, 2003:25).

Memoir of Jane Austen by James Edward Austen-Leigh became immensely popular and sold out rapidly causing the reissue of all the novels in 1882. Her letters were published in 1884 and the term "Janeite" was coined as a name for her fans who were proud that their favourite novelist made into the *Dictionary of National Biography* of 1885

[3] Wiltshire, John (2003) Recreating Jane Austen, Cambridge University Press (Virtual Publishing), Cambridge, pp. 13 – 38

(Fullerton, 2013:23). By 1892 *Pride and Prejudice* was easy to find in the bookshops in various editions. This slow but never the less steady attaining of "divine Jane" status could not have been disregarded by the scholars and critics any longer. They soon realised that the works of Jane Austen abound in a large number of «different patterns of significance and exceedingly complex structures open to constructed readings and critical performances» (Duckworth, 1975:497). That vary quality has resulted in the extraordinary amount of critical coverage the plurality of which marks Jane Austen as an example of the highest kind of literary achievement.

The Jeneitism of the early twentieth century was «an enthusiasm shared among publishers, professors, and literati such as Montague Summers, A. C. Bradely, Lord David Cecil, Walter Raleigh, R. W. Chapman, and E. M. Forster» (Johnson, 1996:150). It was claimed that the Janeites were «escapists taking solace in the supposedly rehabilitative placidity of Austen`s world» (Johnson, 1997:216). Claudia L. Johnson also claims that Rudyard Kipling`s story *The Janeites* exemplifies and accounts for Janeite reading practices while supporting the claim that early twentieth-century Janeitism is construction that emerged from specific historical needs (1997:217). By the time the First World War broke out, «a world before history blew up was evoked in her novels presenting the time before rules and codes lost their efficacy» (Johnson, 1997:217). According to Johnson this fantasy, Austenian ahistoricity, transparency, restraint, and poise helped to shore up masculine lucidity and self-definition when these, along with English national identity itself, were under threat (Johnson, 1997:217). This reading community produced Chapman`s *The Novels of Jane Austen*, published in 1923. It was the first scholarly edition of any English novelist which treated Austen`s novels with a scrupulousness customarily reserved for classical authors. During his own wartime duty, Chapman tried to «bolster his morale» (Johnson, 1997:218) in an alien world by turning to Jane Austen «who had come to represent Englishness, the idea of England that was being fought for in the trenches» (Fullerton, 2013:23). In other words, while physically isolated from English culture, he ventured to restore and maintain its integrity through the texts of the great English writers. As he perceived Austen`s novels as «a refuge from present realities», he placed her alongside Shakespeare, Samuel Johnson and Cowper as «a monument to the redemptive glory of England`s bygone days» (Johnson, 1997:218). Later academic criticism resurfaced some of the Janeite methods under the banner of historicism, as C. L. Johnson suggests, despite being discredited by the Royal Society of Literature and Jane Austen Societies (1996:156).

Denys Clement Wyatt Harding changed the current of Austen criticism when his ideas were made public in the essay under the title *Regulated Hatred: An Aspect of the Work of Jane Austen* in the 1940 issue of the Cambridge polemical quarterly *Scrutiny*. It was shifted from the reading practices of Janeites and their daydreams of how gentlepeople had lived before to the belief that «the novelist`s tough-minded survivalism furnished a practical model how to live now» (Lee, 2010:996). In that sense it is wrong to consider her novels as escapist fiction, but rather as the means of her self-preservation and the way to express her critical attitudes. In addition to that, F. R. Leavis dignifies Austen in *The Great Tradition* (1948) by insisting on her moral seriousness (Johnson, 1997:219). Harding and Leavis were accompanied by C. S. Lewis in laying the foundation of the real academic study of Jane Austen. In his 1954 essay *A Note on Jane Austen* he states that he does not consider her to be the mother of Henry James as described in Kipling`s story *The Janeites*, but rather the daughter of Dr Johnson (Johnson, 1997:220).

Claudia L. Johnson[4] argues that the reception of Austen after World War II «participated in that demand to consolidate and reinvigorate masculinity elsewhere visible in the larger context of British and American culture» (1997:220). Lascellas, Watt, and Edmund Wilson, the academic literary critics of the 1940s and 1950s, considered her fiction as legitimate object of study by celebrating her austerity and seriousness and fighting against the appreciation of Janeites, but they did not foster any particular method of reading narrative. It was not until the 1960s and Wayne Booth that Austen`s character development, formal control, resistance or compliance with norms as mediated through marriage were judged as an institution and plot device.

Publishers and marketers soon realised that Austen had not been a mere novelist about whom one might talk dispassionately and that both the members of dominant cultural institutions and the common readers or fans alike needed to be accommodated with issues of her novels. The wider publication of Austen`s "dear children" (Fullerton, 2013:11), spurred by Austen-Leigh`s memories from 1870, ranged from Routledge`s cheap issues of 1883, and the Sixpenny Novel series starting in 1886; to Macmillan`s 1890 issues, lavishly illustrated by Hugh Thomson; to the quasi-scholarly ten-volume set of R. Brimley Johnson for Dent in 1892, reissued five times in as many years[5]. «The vary art of Thomson had much to do with the future "packaging" of Jane Austen» (Fullerton, 2013:143). Susannah Fullerton focused on *Pride and Prejudice* as an example, and stated

[4] Johnson, Claudia L. (1997) Austen`s Cults and Cultures, *The Cambridge Companion to Jane Austen*, pp. 211-226, Cambridge University Press, Cambridge

[5] Fullerton, Susannah (2013) "Pictures of Perfection": Illustrating and Covering *Pride and Prejudice* in Happily Ever After: Celebrating Jane Austen`s *Pride and Prejudice*, FRANCES LINCOLN LIMITED, China, pp.140 - 153

that it has been shared belief that his drawings are sentimental and ornamental while his characters idealized. In more than a hundred years, many artists have tackled the task of illustrating the most favourite of her novels only to realise that it is hard to «attune [themselves] to [her] art which never stresses, records only the essential and draws rather than paints» (Fullerton, 2013:144). In other words, she never gave illustrators much help since her comments about a character`s physical appearance are usually vague. So readers were left with graceful, accomplished females, depicted looking at men admiringly and dancing elegantly at balls, or their own imaginations.

Famous proverb states that a book should never be judged by its cover and yet, different prides and prejudices of potential buyers have been appealed to by eye-catching editions of *Pride and Prejudice*. Yuri Leving and Frederick H. White claim that publishers, marketers and designers spend much time to create book`s cover which tells its own story about the target audience, the fashions of the day, publishing practice and the economic climate (2103:102). The novel has undergone numerous transformations – Egerton`s plain, cardboard-like covers of the first edition; ornamented ones made of cloth and leather until the middle of the nineteenth century; Routledge "yellowback" issue of 1849 with an illustration on the front; as a part of series; more luxurious copies of the late nineteenth or early twentieth century adorned with an Austen crest (Dent and "Peacock" edition); the Second World War produced "austerity" covers; 1940s and `50s covers provided photographs known for being historically inaccurate; the 1960s changed the trend in favour of "historic" landscape paintings and portraits from the Regency (Penguin covers and Oxford World Classics); the last few decades have brought less time-specific covers but *Pride and Prejudice* has become packaged as "chick lit" or "photoplay" featuring Colin Firth and Jennifer Ehle or Matthew Macfadyen and Keira Knightly, etc.[6] No matter if their covers were strictly utilitarian, dull and unattractive or eye-catching; related to the text or era of pre-war world of good manners and elegance; lavish or pocket-size cheap; historically accurate or linked to contemporary culture, they have always been devised to fulfil the needs of so many contending interests becoming in return a commercial phenomenon and a cultural figure, or simply put – a very lucrative symbolic capital.

Apart from being an object of biographers` interest, scholarly concern and marketers` «"branding" strategies of consecration» (Yuri and White, 2013:102), Jane Austen and *Pride and Prejudice* have been "repackaged" by theatre and film industry. Susannah Fullerton finds it interesting in "*Bonnets and Bosoms": Film and Theatrical*

[6] Fullerton, Susannah (2013) *"Pictures of Perfection"*: Illustrating and Covering *Pride and* Prejudice in Happily Ever After: Celebrating Jane Austen`s *Pride and Prejudice*, FRANCES LINCOLN LIMITED, China, pp. 140 – 153

Versions[7] that the novel has presented a few problems for play directors since the story is essential in any play and Austen is known to make it a matter of secondary importance. Better to say, every dramatic event in her novel is recorded in a couple of lines, generally in a letter. The other thing is that any stage adaptation had to limit the number of actors who appear on the stage for practical reasons. On the top of it all, «the story of Elizabeth`s inner growth and questioning her judgment involves her physical journeys outside her familiar environment and away from her comfort zone» which is a problem in terms of creating appropriate settings (Fullerton, 2013:199). From the very first theatrical version in 1895 till today many playwrights have in fact "falsified" Miss Austen, the fact best demonstrated by several titles: *Mr Collins Proposes* and *Lady Catherine is Annoyed* (by P. Mallam, 1912); *A Dramatic Reader* and *Elizabeth Refuses* (by J. Williams); *I Have Five Daughters* (by M. Macnamara, 1940); *The Wedding at Pemberley* (by A. and A. Russell, 1940); *The Heiress of Rosings* (by C. Wallis, 1956); etc. Mrs S. MacKaye was the first to tackle full play of the book in 1902 and was joined in that endeavour later on by the Squires in 1929, J. Kendell in 1940, C. Cox and B. Duffield in 1972, etc. It was also adapted by Helen Jerome as a musical.

Film versions of *Pride and Prejudice* have been viewed as «either diminishing its vital aspects making it cheaper in return» (Fullerton, 2013:175), or as John Wiltshire suggests, coherent artistic recreations and remakings. In either case and without any doubt, they have hugely popularized it. According to Fullerton`s list, the BBC recognized the appeal of costume dramas as early as in 1938 when they turned to Austen`s 1813 novel and produced it in black and white. The 1940 MGM version was also colourless and Laurence Olivier succeeded in "carrying off" (Fullerton, 2013:179) the role of Darcy. Its propaganda message, however, seems to be worthy of noting. Aldous Huxley, the screenplay writer, made sure the film hints that the world of "ye merrie olde England" (Fullerton, 2013:177) could disappear forever in the course of the Second World War with the air raids and wartime shortages. It was his way of reminding the Americans what was at stake if they refused to enter the war (Fullerton, 2013:177). The 1949 abbreviated NBC version included an actor playing Jane Austen, who provides an ironic voiceover, explains the characters and gives transitional information when the plot takes huge leaps. BBC, the natural home for "classic drama", was definitely in favour of mini-series in five or six parts layout and there were five versions in total from 1952 to 1995 ranging from black and white and indoors to outdoors and into colour.

[7] Fullerton, Susannah (2013) Happily Ever After: Celebrating Jane Austen`s *Pride and Prejudice*, FRANCES LINCOLN LIMITED, China, pp. 175 - 201

Venturing to offer the most read novel in the English language to the widest possible audience in 1995, presented the screenplay writer Andrew Davies and the producer Sue Birtwistle with the problem of their very strong preconceptions of *Pride and Prejudice* as well as prejudice against BBC costume drama linked to the 1970`s stiff adaptations. Never the less, they were aware that such a great book «can bear revisiting» (Birtwistel & Conklin, 1995: v) in order to be interpreted in a form of another media. Although it was a favourite book of his, Andrew Davies did not permit his appreciation of the prose to be clouded by his intention to make his screenplay the advocate of the "show, don`t tell" approach to scriptwriting (Birtwistel & Conklin, 1995:2). The result was adaptation true to the tone and spirit of Austen`s novel which exploited all the possibilities of visual storytelling. In *Happily Ever After: Celebrating Jane Austen`s Pride and Prejudice*, Susannah Fullerton argues that it is an luxurious series, rich in detail, with natural yet interesting film techniques such as little flashbacks or invented scenes to show events only alluded to in the book, backstage scenes, letters in form of voiceovers, «pruned dialogues» (Wiltshire, 2003:108) in favour of visual communication, etc. Another huge plus of this adaptation was the gorgeousness of indoors and, more importantly, outdoor locations (stunning stately homes such as Belton House, Sudbury Hall, Lyme Park, Luckington Court) and real, historically accurate costumes attractive to modern viewers. The reason it introduced the novel to the masses and triggered "Darcymania" (Fullerton, 2013:185), is the transfer from the female point of view of the book to the male perspective which in turn forced Austen`s characters thriving on inhibition to be more sexually explicit in the film. Andrew Davies "pushed" the plot a bit more to being a story about Elizabeth and Darcy by bringing Darcy as well as gorgeously physical males who fence, ride, stride and ogle (Fullerton, 2013:185) more into the foreground. It is no surprise that it has ignited world-wide interest for Mr Darcy, *Pride and Prejudice* and Jane Austen. Yet another film version succeeded in persuading a new generation of readers to read the book. The 2005 movie version introduced Keira Knightly as Miss Bennet, who, according to Fullerton, «dispenses too violently with decorum and manners» (2013:189), and Matthew Macfadyen as rather shy, awkward and troubled Darcy.

Since 1813, *Pride and Prejudice* have been "revisited" by biographers in search for autobiographical references, scholars and critics establishing the place of its author in the canon, and scriptwriters aiming at artistic remakings thus establishing and reinforcing her status as a symbolic capital. In other words, «Jane Austen`s name sells and other writers jump on her bandwagon to sell their books» (Fullerton, 2013:155). On the other hand, Fullerton also suggests that numerous writers may have been inspired to sequel, prequel,

continue, adapt, re-tell and re-create with her characters in order to respond to her as she wrote her juvenilia in response to the popular novels of the day or simply to answer her story with more stories (2013:155). *Pride and Prejudice* has been subjected to various types of inner symbolic uses and abuses. Examples are plentiful in Fullerton`s chapter titled *Did They All Lived Happily Ever After?: Sequels and Adaptations* (2013: 154 – 173); Sybil Brunton`s 1913 *Old Friends and New Fancies* or *Second Impressions* by Ava Farmer are "mixed sequels", a popular sub-genre which brings in characters from the other Austen novels, connecting them with the Darcy family. By far the most popular style of sequel is the "continuation", which either follows on directly where Austen`s novel leaves off or moves into the next generation (*Pemberley Shades* by D. A. Bonavia Hunt; Julia Barrett`s *Presumption*; *A Match for Mary Bannet* by Eucharista Ward; Jane Odiwe`s *Mr Darcy`s Secret*, etc.). For many authors Austenian titles such as *Honour and Humility*, *Affinity and Affection*, *Virtue and Vanity*, *Desire and Duty*, *Drive and Determination* or *Trust and Triumph* are the first point of reference and the last point of accurate imitation. Janet Aylmer (*Darcy`s Story*), Marjorie Fasman (*The Diary of Henry Fitzwilliam Darcy*), Alexandra Potter (*Me and Mr Darcy*) and other writers retell Austen`s plots from a different, or even "what-if", angles. It also inspired the Regency romance, the sub-genre of historical fiction expected to contain intelligent, likeable heroines and handsome, inscrutable heroes as Georgette Heyer, "the twentieth-century Jane Austen" demonstrates well. Her characters featured in murder mysteries (P. D. James`s *Death Comes to Pemberley*), met zombies and aliens (*Pride and Prejudice and Zombies: Dawn of the Dreadfuls* by Steve Hockensmith) while Selene Goodman tried to capture their thoughts in verse form (*Roses and Thorns*). It has even become a sort of Bible for modern life and advice as Lauren Handerson`s *Jane Austen`s Guide to Dating* suggests. She has been accredited as the progenitor of chick lit, the genre of modern heroine searching for Mr Right also known as light, often funny fiction which deals with issues of romance for modern women. Bridget Jones, silly, honest, good-natured and, never the less, modern heroine of *Cosmopolitan* culture, tries to meet Mr Perfect in the plot borrowed from *Pride and Prejudice* by Helen Fielding. The "chance" would have it that name of the male protagonist featuring in Bridget Jones novels (*Bridget Jones`s Diary*, *Bridget Jones: The Edge of Reason* and *Bridget Jones: Mad About The Boy*) is Mark Darcy.

Helen Fielding, an Oxford graduate in English, a journalist and column writer for the *Sunday Times*, *Telegraph*, and *Independent* as well as the BBC researcher, director and

producer[8], was well acquainted with Jane Austen as the canonical name guarded by the literary institution, the "mother" of chick lit (Fullerton, 2013: 172), and the most favourite classic writer of the BBC mini-series department. As a contemporary author, she was not intimidated by the iconicity of Austen as an «English national treasure» (Jukić, 1999:24) or the fact that wide public has been passionate and opinionated about her. She utilized symbolic capital of *Pride and Prejudice*, as perceived by Claudia L. Johnson or John Wiltshire, and its 1995 Andrew Davies adaptation for the BBC, and created the "Bridget Jones" novels which have, according to Tatjana Jukić, produced expectations, bridged the gap between an old discourse and modern consumers by producing recognition, and sustained Jane Austen as cultural commodity while preserving the appeal of her novel. It is worth noting that in *Recreating Jane Austen* John Wiltshire argues that the various versions of Austen`s novels can be also considered as «coherent readings of the original books, which by their public, objective existence, can throw unique light on the nature of reading» (2003:7).

The symbolic capital of Jane Austen and *Pride and Prejudice*, as appropriated by Andrew Davies and Helen Fielding, rests on communication as prerequisite in the art of courtship for the sole purpose of attaining successful marriage and a marital stability; on Mr Darcy as the central figure of recognition; and on the subversion and irony as crucial devices of her style. This paper analyses the treatment of Austen`s and Fielding`s respective plots, Darcies and styles in order to prove that the contemporary British novelist strategically used her predecessor as available resource and leveraging advantage for achieving honour, prestige, recognition and enhanced social status in academic and public community within the cultural and historical framework while subverting them in the same time. It also focuses on the very important roles of Andrew Davies and Colin Firth in this process of establishing and enlarging the symbolic capital of Mr Darcy and his maker.

[8] Scott, Robert F. (2003) *Bridget Jones`s Diary* by Helen Fielding, *Modern Language Studies*, Vol. 33, No. 1 / 2, pp. 107-112, from the World Wide Web, retrieved from JSTOR, pp. 107

3. The Treatment of the Plot and Genres in *Pride and Prejudice* and *Bridget Jones`s Diary*

Jane Austen and Helen Fielding share the same interest for subject-matter in a sense trivial. It appears to belong to the genre of romance which «concentrate[s] on the emotional intensity of the experience of the protagonist falling in love and carefully prolongs the process of anticipation, bewilderment and desire that she experiences as she is pursued and/or played with by the "hero"» (Makinen, 2001:23).

The narrative of *Pride and Prejudice* opens with the news that Mr Bingley, a wealthy young bachelor, is becoming their temporary neighbour. For Mrs Bennet, a woman primarily concerned with finding suitable husbands for her five daughters: kind and beautiful Jane; witty Elizabeth; studious Mary; amenable Kitty; and unrestrained Lydia, such news was extremely important while utterly irrelevant to a bookish Mr Bennet. Mr Bingley is soon well received, even more so upon his having paid close attention to Jane. A friend of his, Mr Darcy, made a less favourable impression despite ten thousand a year but his rude remark about Elizabeth and her immediate resentment against him stir reader`s romantic imagination. Austen indulges her audience by throwing Elizabeth into frequent company with Mr Darcy at Mr Bingley`s house where she nursed her ill sister and their fervent conversations on various topics. At this point, Mr Collins, a self-important and pedantic clergyman and heir to the Bennet estate, arrives to choose a wife from among the Bennet sisters and Elizabeth is singled out. She refuses him, much to her mother`s distress, he recovers and promptly becomes engaged to Charlotte Lucas, Elizabeth`s close friend. She turned her attention to Mr Wickham, a militia officer, who relates having been mistreated by Mr Darcy in the past, which increased her dislike of him. Despite general expectation that Mr Bingley and Jane will marry, he abruptly returns to London leaving Jane devastated and Elizabeth convinced in collusion of Mr Darcy and Bingley`s sister Caroline to separate him from Jane. Caroline`s letters stating that Mr Bingley is not in love with Jane and she being coldly receipted in London, reinforced Elizabeth`s suspicions.

She is proven right by Colonel Fitzwilliam, Darcy`s cousin, upon her visit to Charlotte and Mr Collins in Kent. At Rosings Park, home of Mr Collins`s employer and Mr Darcy`s aunt, Lady Catherine de Bourgh, he vouches for Darcy`s loyalty, providing as an example his interference between a friend of his and an objectionable woman. Assuming that the man and the woman in question are Mr Bingley and her sister Jane, her dislike of Darcy deepens to such an extent that she is unable to accept his hand in marriage. His proposal is delivered in a way not suited to recommend it since his talk of love is accompanied by his revulsion at her inferior position and family. The assumption that she

will accept him makes his performance even worse. He answered her rebukes regarding her sister`s and Bingley`s happiness, his disgraceful treatment of Mr Wickham, and his own arrogant, ungentleman-like conduct towards her, with a letter giving a good account of his actions.

We find out that Wickham had exchanged his legacies passed on to him by Mr Darcy`s late father for a cash payment only to return upon spending it in order to elope with Darcy`s young sister Georgiana while attempting to secure her fortune for himself. He admits to having dissuaded Mr Bingley from marriage with Jane because he had observed no reciprocal interest in Jane for Bingley and the fact that Mr and Mrs Bennet and their three younger daughters make a public display of poor manners and decorum. This letter forces Elizabeth to question her own judgement.

Some months later, Elizabeth and her aunt and uncle Gardiner visit Pemberley, Darcy's estate, believing he will be absent for the day. The housekeeper`s favourable report of her master and his portrait additionally reinforce a new image of Mr Darcy already announced by his letter. Naturally, he returns unexpectedly only to surprise Elizabeth with his gracious and welcoming manners in treating the Gardiners and in introducing her to his sister Georgiana. The news that Lydia has eloped with Mr Wickham, cut their visit short making Elizabeth`s and Darcy`s relationship impossible as a result of her sister`s disgrace.

The Bennet family, however, manage to preserve some appearance of decorum, since Lydia and Wickham have been persuaded to marry. Although Mrs Bennet is ecstatic, Jane Elizabeth and their father presumed Wickham must have been bribed into marriage by Uncle Gardiner. Lydia`s slip of the tongue and Mrs Gardiner`s letter make the record straight leaving Elizabeth both shocked and flattered. Mr Darcy was responsible for finding the couple and negotiating their marriage, at great personal and monetary expense.

The final attempt at hindering their happiness is undertaken by Mrs de Bourgh, whose reaction upon a rumour of Elizabeth`s and Darcy`s wedding is an attempt of persuading her not to marry him. Despite Lady Catherine`s claim that she is beneath him and her plans to marry him to her own daughter, Elizabeth refuses her demands.

Darcy accompanies Mr Bingley who proposes to Jane only to find Elizabeth grateful for his intervention in the case of Lydia and Wickham. Encouraged, he renews his proposal of marriage and is promptly accepted closing the novel with a "happily-ever-after" chapter including a summary of the remaining lives of the main characters.

The author of *Bridget Jones`s Diary* admitted in various interviews to having "nicked" the plot including some of the same characters and escalation of events. Bridget`s "story" begins on January 1, when she is recovering from the festivities of New Year at a

dinner party held by her parents. There she meets Mark Darcy, her mother announced in the prior conversation vaguely hinting that she sees him as a potential husband for her daughter in a similar manner as Mrs Bennet. The family name Darcy is the first indication of the relation of the story to *Pride and Prejudice*. Being a single well-off human rights lawyer, Mark fits the image of Mr Darcy who is young, handsome, and justifiably proud of his tastes, standards, wealth, and antecedents. She even describes Mark «standing with his back to the room, scrutinizing the contents of the bookshelves and it struck [her] as pretty ridiculous to be called Mr Darcy and to stand on one`s own looking snooty at a party» (I: 13). This gives the character a certain sense of predictability. He is a fictional character with a status of a historical or legendary character that the reader is supposed to have knowledge about and recognize enabling one in turn to expect further familiar development of the story. It does not come as a surprise that in refusing her number, Mark is evoking the not-handsome-enough-for-me scene from Austen`s novel. And yet, Fielding has cheated us out of our expectations by not letting him show up again until April 18 (page 98). Instead, we are following Bridget`s pursuit of a relationship with her boss Daniel Cleaver who is, to some extent, Mr Wickham. They are both very handsome and seductive men ready to put lady`s virtue or friend`s marriage in jeopardy for their own pleasure or gain. In violation of romantic genre (Jacobs and Smith, 1997:67-70), Fielding engages her heroine in relationship with the villain on a significant number of pages only to prove our generated-by-Wickham expectations about his real character right at a later point. Disappointed and heartbroken, Bridget leaves publishing business determined to become a woman of substance and importance who works in TV industry and enjoys the support of her friends Sharon, Jude and Tom. It is worth noting that we join in on her plans about losing weight, perfecting her appearance, and attempts at achieving inner poise while being aware that by re-living the story as written by Jane Austen her destiny was already set regardless to her plans. It is interesting that she is not able to read the trajectory of her own life and does not recognize Mark as the man she has been looking for despite her own identification of him and Mr Darcy.

Bridget meets Mark now and then through the book and little by little they become aware of their interest in each other. Unfortunately, her mother and her new boyfriend swindled the Darcys for some money, the fact that, as she believes, could not be overlooked by Mark. But, as in the case of Wickham`s and Lydia`s elopement solved by Mr Darcy, Mark chases after the criminal, the pursuit which ends in her parents` living room at Christmas Day. Following the formula of a romance to the letter, he takes Bridget away and they finally end up together with a hint of marriage in the air.

Although this seems as a traditional outline of the romantic plot, it is a lot "thicker" than a story about a woman who meets a man and at first they do not like each other, but then they change their minds only to realize that it is too late which does not stop them to get together in the end.

Firstly, Jane Austen is not a romantic novelist. As the connoisseur of Richardson and Burney and close contemporary of the great romantic poets, «she was familiar with the power of feeling, but she believed it should be controlled and that in writing its expression should be intellectual» (Allen, 1984:117). In other words, «she had escaped entirely the infection of sensibility and sentimentality and as Dr Johnson became a forthright moralist» (Allen, 1984:109). Walter Allen argues that «the external approach that characterized Fielding and Smollet is evident also in her verbal plays with silly and affected characters that she exposed to dry scorn and irony as a form of moral comment» (1984:110). He also adds that «self-command, just consideration of others, knowledge of the heart, and a principle of right derived from education are the chief criteria by which Miss Austen judges her characters and traces the consequences of the lack of these qualities» (1984:111), the failure of Mr and Mrs Bennet as parents being an evident example. Her treatment of Mr Darcy and Elizabeth are certainly not the exceptions to that rule.

In other words, although our romantic expectations are met in Austen`s novels with the conventional "happily ever after" ending, the theme of successful marriage and marital stability is even more firmly set in *Pride and Prejudice*. It begins with a famous maxim «It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife.» (Austen, 1994:5), the function of which is to expose the discrepancy between social convention and economic necessity. In other words, «the production of the meaning in her text is governed by the unresolved contradictions between romantic and materialist notions of marriage or the juxtaposition of the languages of love and money» (Newman, 1983:695). *Pride and Prejudice* abounds in the examples of her use of economic language for description of human relations and her many portraits of unsatisfactory marriages as Mr and Mrs Bennet`s and Mr and Mrs Collins`s. From this premise follows that the generalization that opens the novel does not explain or justify its ultimate ending, for it is not the young men who are in want of spouses, but all those without property. The list includes the Bennet sisters whose father has to entail his fortune to a distant cousin, Mr Collins, since there is no male heir to the estate and at the time, inheritance was governed by the laws of entailment; Charlotte Lucas, a homely woman with few prospects; Mr Wickham, a militia officer; and Colonel Fitzwilliam, a second born son. Even Bingley`s sisters would like to see their brother married to Georgiana Darcy and

thus ensure their own linkage to a high family. Austen voices through Elizabeth herself this fundamental contradiction of the novel: «What is the difference in matrimonial affairs, between the mercenary and the prudent motive? Where does discretion end and avarice begin?» (Austen, 1994:120). No one, particularly no woman who is economically dependent, is unmoved by property. Karen Newman alleges that Austen goes even further and juxtaposes the "Prince Charming" description of Darcy with the statement of his wealth: «Mr Darcy drew the attention of the room by his fine, tall person, handsome features, noble mien; and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year» (Austen, 1994:10). Oppositions are also evident in the ironic ambiguity of Austen`s diction as the treatment of words such as "to fix", "amiable" and "prudent" (Newman, 1983:700-702). According to Newman «the marriages that end her novels can only be saved by reading them not as statements of romantic harmony or escape, but as parodic conclusions which measure the distance between novelistic conventions with their culturally coded sentiments and the social realities» (1983:708).

Secondly, Helen Fielding`s "Bridget Jones" novels has been included in the category of contemporary women`s fiction that emerged in the 1990s also known as "chick lit", or romances characterized with young twenty- and thirty-something female protagonists, living in trendy urban settings and trying to juggle professional and personal responsibilities, while scouring the city for Mr Right (Wilson, 2012:83). Bridget is trying to defend herself against being «fixed up with [a man]» (9) as she claims: «I am a woman of substance and I do not need a man in order to be complete.» (43) since «it is proved by surveys that happiness does not come from love, wealth, or power [perceived by Jane Austen as integral part of marriage market] but the pursuit of attainable goals» (18). They are reflected in the "ledger" inputs in her diary concerning weight, calories, alcohol units, cigarettes, negative thoughts, Instants, cosmetic products, etc. As her weight oscillates and she does not stop smoking and drinking and all her strains to become physically more appealing and poised from within miserably fail, they serve to underline and undercut «the theme of the American dream of a perfected self» (Marsh, 2004:53). Finally, she rejects this partially Austenian theme of attaining self-knowledge in favour of «the Blair-era British communitarianism. She exposes control as a myth, and the experience as being out of control and being forced into mutually dependent relationships as authentic» (Marsh, 2004:53). As such an imperfect heroine, Miss Jones`s character resembles that of Emma

Woodhouse while her story echoes those of Elizabeth Bennet and Anne Elliot[9].

The allusions and even appropriations from Austen`s *Emma*, *Pride and Prejudice* and *Persuasion*[9], underline the fact that *Bridget Jones`s Diary* and its sequels are not conventional romances but a «genre characterized by resiliency, adaptability, and the inherently interdisciplinary nature» (Wilson, 2012:83). That even suggests «middlebrow» (Johnson, 1997:212). The reference to Austen`s plot, characters and criticizing with irony connects Fielding`s novels with high, moral, aesthetic, original and ideological culture while being labelled as representative of chick flick which has never rated high on the scale of cultural hierarchy. Now in our post-modern times, «of deconstruction of old epistemologies» (Wilson, 2012:84), this traditional view of high and low is starting to change. The new academic field, cultural studies is dedicated to take the popular mass culture seriously as a part of our society and history. Some people have even turned the cultural hierarchy upside down and see the high culture as elitist, irrelevant and passé. Fine culture is now available in every store and the popular has found is way in to the universities. As Jane Austen gradually became a point of interest to academic critics and university syllabus, so chick lit penetrated women`s studies. The middlebrow, the in-between that borrows from above and below without becoming either, is beginning to come into being in its own right.

However, as it has been reusing and mixing together different cultural forms for the sole purposes of being sold on commercial market, it has been seen a symptom of cultural degradation. In *Recreating Jane Austen,* John Wiltshire argues that this issue becomes central for Helen Fielding who raises the question of television adaptation of classics in terms of Harriet Hawkins`s "cross-fertilisation" or "transcoding" (2003:2). At a book launch of the publisher Bridget works for, she is dragged into a «meta-novelistic conversation» (Wiltshire, 2003:1) with Mark`s stuck-up fiancée Natasha triggered by the example of using opera arias as themes for the World Cup. She says:

> «I always feel with the Classics people should be made to prove they`ve read the book before they're allowed to watch the television version. (101)...Though in many respects the democratization of our culture is a *good thing* - ...What I *resent*, though is this, this sort of, arrogant individualism which imagines each new generation can somehow create the world afresh. ... I`m not talking about a ventilating deconstructuralistic

[9] Marsh, Kelly A. (2004) *Austen`s World as Context* in Contextualizing Bridget Jones, *College Literature*, Vol. 31, No. 1, pp. 52-72, from the World Wide Web, retrieved from JSTOR, pp. 63 - 65

freshness of vision. I`m talking about the ultimate *vandalization* of cultural framework» (Fielding, 1998:102).

She would probably dismiss *Bridget Jones`s Diary* for making off with the plot outline and a few references to *Pride and Prejudice* and for being indebted to the 1995 BBC serialisation of the novel, but Wiltshire suggests that «this novel is emblematic of a phenomenon or an important feature of the current landscape – remaking, rewriting, adaptation, reworking, appropriation, conversion, mimicking of earlier works into other media» (Wiltshire, 2003:3). He also claims that Helen Fielding does not reinvent and transgress the original in order to add resonance to her novels and make money on the associations Austen`s name elicits, but to pay homage to her work and to make it heard by the contemporary audience «by engaging familiarly with [her] originals, treating them cavalierly as only those who are secure in their relation to the mother text can» (Wiltshire, 2003: 139).

Finally, without the symbolic capital of Jane Austen`s plot in both conceptual form of hers and visual form of the 1995 BBC mini-series, the novels written by Helen Fielding would not have functioned. She finds the recognition of references to the story of Elizabeth and Darcy as told by their creator and as shown by Andrew Davies in her own work prerequisite to the full understanding and appreciation of her own stylistic devices as well as to the messages she wants to convey.

4. The Treatment of "Darcy" in *Pride and Prejudice*, "Bridget Jones" Novels, and Their Respective Film Versions

This graduation paper tries to establish symbolic capital of Jane Austen and her 1813 novel, *Pride and Prejudice,* as appropriated by Helen Fielding in her contemporary British novels featuring Bridget Jones. It specially focuses on the character of Mr Darcy because from the very beginning of *Bridget Jones`s Diary* (1996), his family name draws reader`s attention to the original, literary concept, the 1995 BBC visual version, and the ways Helen Fielding communicates with Jane Austen from the 1990s. It analyses Mr Darcy`s and Mark Darcy`s respective physical appearances, characters, points of view, and scopes of interests. The special attention is given to the respective treatment of Mr Darcy`s body by Jane Austen and Andrew Davies in the 1995 BBC mini-series of *Pride and* Prejudice, as Helen Fielding`s main sources in creation of Mark Darcy.

4.1 The Analyses of Mr Darcy`s and Mark Darcy`s Physical Appearances

«To confine the illimitable» (Fullerton, 2013:141) or to impose artist`s view on the reader with illustrations, was never Jane Austen`s aim. No «attuning to her art which never stresses, records only the essential, draws rather than paints» (Fullerton, 2013:144) helped any illustrators presented with Mr Darcy. He is more remembered by what he does than by her vague comments about his physical appearance. The **verbs**, a few nouns and adjectives, which imply action in a few examples listed below, prove that much.

We know that he can draw «the attention of the room by his fine person and handsome features» (10). His «earnest, steadfast **gaze**» (14), «high **imposing** manners» (63), and «**appearance** of composure» (148) reveal a «**well-behaved**, polite and **unassuming**» (197), though somewhat too serious, man. He «does not **rattle away** like other young men» (190-1), since he is of «an unsocial, taciturn disposition, **unwilling to speak**, unless he expects to say something that will **amaze** the whole room, and be handed down to posterity with all the éclat of a proverb» (74). Despite that, «he can be a **conversable** companion» (67). He is «not of a disposition in which happiness **overflows** in mirth» (287), but never the less «Mr Darcy has no defect» (47). The substantial part of his appeal is that he **has** ten thousand pounds a year and he is a land**holder** of Pemberley. Mr Darcy «is **blessed**, in a peculiar way, with splendid property, noble kindred (being a grandson of one of the highest ranked Earl in England) and extensive patronage» (279). «Noble mien» (10), «gallantry» (43), «inflexible studiousness» (45), good conduct, probity, honour and dignity in his countenance are due to him having been **raised**

a gentleman. *Pride and Prejudice* examines the concept of gentlemanliness[10], «questioning the preconceptions that all that is needed to make a gentleman is inherited money, a large property and nothing to do» (Fullerton, 2013:69). Jane Austen «never failed to give every gentleman his "Mr" in her personal letters» (Tomalin, 1997:203), and it is evident that by calling Fitzwilliam, Mr Darcy, she pointed out that he is a gentleman who knows his own mind and is not swayed this way and that by others.

Mr Darcy`s shoe fits in the case of a «marvellous» (I[11]: 243), «incredibly nice and attractive» (I: 104) «dark-haired man in the suit» (I: 100), Mark Darcy, but only after our expectations have been stretched for almost a hundred pages anticipating his arrival. The resemblance is striking if we take into consideration that Mark is also «authoritative» (I: 303), «sober as a judge» (II[12]: 275), and he «chatted pleasantly» (II: 55) while «looking detached and distant» (II: 235). He is referred to as «Mr Perfect Pants» (I: 240) for being over-perfect, «clean and finished off at the edges» (I: 286). Mr Darcy`s «countenance which expressed real security» (148) and Mark Darcy, with «a heavy air of manly responsibility» (II: 386), are both men of «honour and of the world, able and willing to use their knowledge and resources to set someone else`s world to rights» (Fullerton, 2013:75). However, he does not come from the inherited money. He is «one of those super-dooper top-notch barristers» (12), «the human rights guy» (27). «Masses of money» (9). «Made a fortune» (211). We meet him at the point of his life when he comes back from America, famous in his line of business, well-off, but "unfortunately" divorced and lonely due to his long working hours. "Mr" never precedes his name which only implies a redefinition of the term gentleman by adding bit «earthier» (286) qualities to it. So, Mark is «pretty damn sexy» (I: 274), «sweaty, dirty, with his hair unkempt and his shirt unbuttoned» (I: 303) while having «v. sexy shoulders and hairy chest» (II: 4). After all «his face [was]

[10] According to Susannah Fullerton, even Darcy fails to be gentleman-like in terms of Lord Chesterfields` *Letters to his Son, On the Fine Art of Becoming a Man of the World and a Gentleman* published in 1774. He appeared above his company at the Meryton ball, insulting young ladies and their mamas by not dancing and spending his evening advertising his presence. He barely speaks with almost any of the prominent members of the Meryton society. He seems «stiff, overly formal, fastidious and arrogant, a man who can`t take a joke against himself, and who speaks in abstractions about pride and resentment when he speaks at all». Lord Chesterfield would argue that a true gentleman should be equal to every social occasion, but Darcy has been taught all his life to rank his own importance high. When he proposes Elizabeth, he informs her that he has failed in struggle against loving her, insults her family, and exudes confidence that she will accept his hand. He is tactless, wrong about Jane and jealous. Even his body language is all wrong. Lord Chesterfield insisted that a gentleman should be in complete control of his limbs and never make an awkward gesture. In short, Austen refused to depict a romantic paragon as her hero (2013: 70-71).

[11] The Roman number I stands for examples from Fielding, Helen (1998) *Bridget Jones`s Diary*, Picador, London.

[12] The Roman number II stands for examples from Fielding, Helen (1999) *Bridget Jones: The Edge of Reason,* Picador, London.

smouldering out from feature on London`s fifty most eligible bachelors» (I: 194). Helen Fielding also presents him as a twentieth-century man who can be and really is «sometimes miserable, tired, confused» (II: 62), «vulnerable and cuddly» (II: 379) not seem to mind to describe Mark as vaguely as «quite tall» (I: 13). But to Miss Austen, it was important that Mr Darcy was «fine and tall» (10), as «he must tower both literally and metaphorically over every man in the novel» (Fullerton, 2013:66).

Jane Austen was an innovator in incorporating free indirect discourse into her narration; her dialogues reveal characters; we are prompted to re-evaluate what appears to be and what actually is because of her irony; and yet she is not considered to be a descriptive writer[13]. Her settings are found even restricted. However, she made an exception with Pemberley because Darcy needed to be placed in his proper context, in his natural element. She describes them both at the same time - «the setting of "rising ground" for this man grows rapidly in Elizabeth`s esteem, rooms that are "lofty and handsome" (just like their owner), furniture "neither gaudy nor uselessly fine" (reflecting Darcy`s taste) and a picture gallery with its generations of Darcys (showing so clearly why he has a reason to be proud)» (Fullerton, 2013:49). Situated in the Peak District which provided for mostly hard substances such as limestone, marble, alabaster, lead, iron and coal, it has been suggested that his wealth probably comes from mineral sources. Susannah Fullerton is tempting the readers to speculate that they play a role in forming the determined characters of Mr Darcy Senior and his son. In other words, Fitzwilliam will need to be softened.

Helen Fielding also stresses the fact that Mark Darcy`s «looking for a house in Holland Park» (I: 12). Regardless to all the comfort and luxury such a house must be offering, he does not seem ready to admit a beloved lady to his castle and he keeps it to himself. Bridget describes his rooms as «Mark Darcy-esque white» (II: 374) and he prefers her cosy flat because his «house was big, cold and lonely» (II: 381).

4.2 **The Analyses of Mr Darcy`s and Mark Darcy`s Characters**

The first part of the novel exaggerates in sketching Darcy`s «general character [which] excited respect» (165) due to «his many merits and valuable qualities» (203) of a sensible and educated man. Although «his understanding and opinions» (15) may not all please Elizabeth and the readers, they are «superior» (15) because Darcy is «clever» (15), «he retains the use of reason» (273) at all times and «his judgement could not err» (207). Any woman would receive benefit «from his judgement, information, and knowledge of

[13] Fullerton, Susannah (2013) *"Bright and Sparkling"*: The Style of *Pride and Prejudice* in *Happily Ever After: Celebrating Jane Austen`s Pride and Prejudice*, Frances Lincoln Limited, China, pp. 38 - 51

the world» (239). The burden of such a reputation is easily born unless «follies and nonsense, whims and inconsistencies» (47) are traits of one`s character. Devoid of aforementioned, Darcy is a man «steady to his purpose» (49) whose «countenance expressed real security» (148), «dignity» (198), «calmness, temper and presence of mind» (46). In other words, «honour, decorum, prudence» (274) and interest are the real makers of his world, and therefore, he has to be «superior in understanding» (15). His portrait has to resemble a «perfectly well-behaved, polite and unassuming» (197) gentleman. All this have claim on him and yet, in the second part of the novel, he let us see his «sensible, generous, liberal-minded, just and sincere» (67) true self. We never notice «anything that betrays him to be unprincipled or unjust – anything that speaks him of irreligious or immoral habits» (161-2). The only faults or «defects of character» (248-9) he may be accused of are «obstinacy» (248-9) and «that he wants nothing but a little more liveliness [which] his wife may teach him» (250). We gradually learn that Mr Darcy is indeed «capable of some amiable feeling» (161-2) following the trail of bread crumbs Jane Austen left for us. His «civility, deference and officious attention» (293-4) thaws a bit as we are allowed to see him for what he is: «the most attentive brother» (66) and a man able to express «unexampled kindness, generous compassion» (281) and capable of «loving well enough to forgive» (203).

Being «rocky smart» (I: 305) has retained its appeal all the way to the twentieth century, so Mark Darcy is endowed with cleverness since he had «been to Cambridge» (I: 211) and in fact is the renown human-rights lawyer. He is also put in the role of «a Man Who Can Commit» (II: 44) and «[n]ever concentrates on making impression on anyone, as is confident in self» (II: 51). In the same time, she felt more at ease to make her hero «full of emotion» (II: 275); someone who «sometimes seems a bit scary but underneath is very kind and sweet» (II: 78); «loving and well-balanced» (II: 350).

Mark Darcy is capable of one thing Fitzwilliam Darcy had to learn – Mark is «quite funny, laughing at Shazzer`s attempts to make him trendy» (II: 251). The twentieth-century Darcy is more open to fun, humour, laughter, not taking it personally, but joining in on the joke – as a real British appreciative of subtle irony and subversion. Bridget Jones discovers that Mark «isn`t the unattainable strategic adversary but one of us» (II: 384), women, and therefore ready to be presented and seen as «confused, miserable» (II: 62), «vulnerable and cuddly» (II: 379). «He was also having an Emotional Hijacking, probably because of an earlier emotional "bruise" [marriage and divorce] that [Bridget] has inadvertently hit» (II: 112-3). As he is «a thrillingly authoritative» (I: 303) and in the same time, vulnerable

divorcee with «masses of money» (I: 9) and «v. sexy broad shoulders» (II: 4), Miss Jones could be quoted here, «God, he`s so cool» (I: 305).

Both men are intelligent, accomplished, confident and more, or less (evidently) emotional. The difference is in the way Helen Fielding tampered the list of eligible attributes which originated from Elizabeth`s question: «What a young man ought to be?» (13) to fit the requirements of postmodernist era. It seems that a two-hundred-year gap may have distorted the ever so perfect image of Mr Darcy, almost as if a masterpiece portrait done in oil has become a watercolour forgery.

4.3 The Analyses of Mr Darcy`s and Mark Darcy`s Views

Jane Austen commented once that «she ought to have added some more "he said" and "she said" to make her dialogues clearer» (Fullerton, 2013:42) and according to Susannah Fullerton, she was wrong. She claims that «every voice in Pride and Prejudice is so distinguishable from another that it is easy to know who is speaking» (2013:42). Another part of her stylistic repertoire includes «"speech-tags", repeated phrases that immediately bring a particular speaker to mind» (Fullerton, 2013:43). The character of Mr Darcy is not revealed through "tagging". His way of speaking is crisp, elegant, witty, clever, economical, precise, fluent and as such, totally convincing and realistic. It can even be said that his thoughts are "dressed" in language appropriate to his character, society and occasion.

Besides being the writer proficient in juggling between third-person narration, free indirect discourse, dialogue and letter form, she also «knew the more an author gives a character to say, the greater the chance he can alienate the reader by what he says, [when he says it and to whom]» (Fullerton, 2013:69). In other words, she does not allow him to "speak" on his own accord. She puts his words in different forms (dialogue, letters, and reported speech) instead.

Although the term comedy is not associated with Mr Darcy, in fact it is quite the opposite; he perfectly demonstrates «a great theme by which it is supplied – social awkwardness» (Tomalin, 2007:164). He struggles with polite chit-chat, «I certainly have not the talent which some people possess of conversing easily» (137). He even admits that «it has been the study of [his] life to avoid those weaknesses [follies, nonsense, whims and inconsistencies] which often expose a strong understanding to ridicule» (47). Therefore, miss Austen does not allow him to grow too complacent since he is over-burdened with Elizabeth`s and his own awful relations (Mrs Bennet, Lydia Bennet, Lady Catherine de Bourgh) and is ashamed by their ill-breeding.

Mark Darcy is more at ease in his social interactions and it seems more accustomed to dealing with people and has better sense of humour in spite of being a punch line of a joke. He admits to Bridget, «The first time I met you I was wearing that stupid jumper and bumblebee socks from my aunt and behaved like a complete clod. I thought you thought I was the most frightful stiff» (I: 306). It is evident that social awkwardness is not a trait reserved for a detached eighteenth-century gentleman.

Our modern Darcy openly acknowledges that he doesn`t talk to his friends about «emotional matters» (I: 23) because he would «feel such an arse as it`s not very manly» (II: 379). Mr Darcy agrees with him by saying: «My feelings are not puffed about with every attempt to move them.» (47), and admitting that «he was not then master enough of himself» (158). On the other hand, he is not ashamed of the feelings he related because they «were natural and just» (150). Both men are ready to say, «*I love you.*» (II: 93); «Every time, every time I hoped you`d be there. ...Exactly where you [Bridget] belong and where I intend to keep you till the end of your days.» (II: 381), which echoes the way Mr Darcy did it: «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» (147).

Both heroes are prepared to leave the stage for fear of putting the pressure on. One does not want to continue pestering with explanations over the telephone or answerphone and the other promises to be «silent on the subject for ever» (282-3) in a letter.

Both men are also over-sensitive when it comes to preconceptions in judging one`s character. Mr Darcy belatedly asks Elizabeth «not to sketch [his] character» (76) and at the later page he admits that he was aware she was «decided against [him] because her accusations were ill-founded, formed on mistaken premises» (283). Mark is equally annoyed when he says, «I`m starting to feel like a laboratory animal!» (II: 75) ...being dismembered, dissected and thoroughly analysed «by a committee of girl-friends according to some breathtakingly arbitrary code» (II: 253). Despite all the probing, extended female family advice and self-help books, Bridget still does not manage to "read" Mark properly and is highly prejudiced against him. In comparison with their female counterparts who «jump to conclusions» (*B.J.* II: 133), both Fitzwilliam and Mark «narrowly observe and judge» (*P & P*, 286) for themselves.

Mr Darcy was led astray by adopting the measures of art so far as to disguise the truth from a friend[14] and since he acknowledged that «disguise of every sort was his abhorrence» (150), he confessed that the «concealment had been beneath him» (155)

[14] Mr Darcy persuaded Mr Bingley not to propose Jane Bennet guided by his own impression that the lady does not reciprocate his feelings. He even congratulated himself for being kinder to his friend than to himself.

regardless to having been done for the best. He «can readily believe, that reports may vary greatly with respect to» [him] (76) and being in the spot light of a gossipy society only proved what he was taught «was right. As a child [he] wasn`t taught to correct [his] temper; he was given good principles, but left to follow them in pride and conceit. As an only son, [he] was spoiled by [his] parents, who, though good themselves, taught [him] to be selfish and overbearing – to care for none beyond [his] own family circle, to think meanly of all the rest of the world, to wish at least to think meanly of their sense and worth compared with [his] own» (284-5). His upbringing is the real source of his questions to Elizabeth: «Could you expect me rejoice in the inferiority of your connections? To congratulate myself on the hope of relations, whose conditions in life is so decidedly beneath my own?» (150). However, being a reasonable man, he allowed his vanity to be properly humbled and he took a proper direction by attending Elizabeth`s reproofs. So, a determined man lacking flexibility learned that he is capable of change and personal growth.

Mark Darcy admits at one point that he should have made himself clearer, presumably to both Bridget and the readers of her diaries. It seems that he has not been granted some space for personal development. Apart from falling in love, he does not go through considerable changes in his character, routine, home. In terms of emotional matters, he may have varied more. He admits to being in love, horny, jealous, sorry, stupid, gullible; vulnerable due to his doubts and fears, etc. He states that he does not want «neither stimulus nor being perfectly matched in intellect, in physique, in education, in position by somebody else but - he need[s] Bridget» (II: 404). As pleasing as it makes the readers, it is felt that Mr Darcy`s similar avowal bears more weight because, as Lady Catherine put it bluntly to Elizabeth, «honour, decorum, prudence-nay, interest, forbid it» (274) warning her «not [to] expect to be noticed by his family or friends if [she] wilfully act[s] against the inclination of all» (274), depicting her «censured, slighted, and despised by everyone connected with him» (274). Mark has fewer windmills to fight than Mr Darcy. As his female counterpart, he enjoys the path being trod for him by the 1813 original and Bridget`s perception of him described in her diary. Simply put, he cannot but follow the trajectory set by Jane Austen and plot against the story of Elizabeth and Mr Darcy he is re-living in the 1990s, and therefore he could not be clearer than he already is.

Our modern hero thinks more in terms of stereotypes than ranks and social circles. He says that he «[has] always wanted to go out with Martha Stewart» (II: 19). As Mr Darcy who condemns «all the arts which ladies sometimes condescend to employ for captivation» (33), Mark is also aware that "modern women" disguise their real physical,

sensible and emotional identities in order to attune them to theoretical knowledge about the behaviour of the opposite sex provided by the self-help books. He likes Bridget because she is not «so lacquered over» (I: 237) as all the other girls he knows and Elizabeth comes to the same conclusion when she says to Mr Darcy: «The fact is, that you were sick of civility, of deference, of officious attention. You were disgusted with the women who were always speaking and looking and thinking for your approbation alone. I roused and interested you, because I was unlike them» (293-4).

They are unlike each other the most in the matter of being desperate and lonesome. Mr Darcy never expresses any doubt either of not being married or of having no children. Mark, on the other hand, is under pressure of «being cast out into ruthless dating trench war» (II:72) resulting in usual «rushing to the answerphone to see if anyone is aware of [his] existence in the world and thinking [he] could end up dying alone» (II: 383). Regardless to him being wealthy, superiorly ranked, vane, pompous, ill-bred, assured in himself, determined or what not, Mr Darcy did not have to face the «whole dating world [which] is like hideous game of bluff and double bluff with men and women firing at each other from opposite lines of sandbags» (II: 115).

4.4 The Analyses of Mr Darcy`s and Mark Darcy`s Interests

Studying «intricate characters» (*Pride and Prejudice*, 1994:35) was one of Jane Austen`s chief concern, or as Walter Allan puts it in *The English Novel*, «[she] is praised for her delineation of character, and it is superb in its excellence» (1986:112). A considerable part of these studies is the employment of language characterization and the topics characters discuss.

Both men reveal that they are susceptible to female appearance. Although Mark lives in an appearance-obsessed culture which produces insecurity, he flittingly admits his partiality to attractive girls. Other characters of *Bridget Jones`s Diary* and its sequel deal more with that important issue of the contemporary British literature. Mr Darcy demonstrates his ungentlemanlike manners while stating that «there is not another woman in the room whom it would not be a punishment to [him] to stand up with» (11) adding that, «[Miss Bennet] is tolerable, but not handsome enough to tempt [him]» (11); and «[he is] in no humour at present to give consequence to young ladies who are slighted by other men» (11-12). He also made a few points on the subject of women in general. According to him «a lady`s imagination is very rapid; it jumps from admiration to love, from love to matrimony, in a moment» (23-24), the point Bridget proves right as late as in the 1990s. He thinks that the word accomplished lady «is applied to many a woman who deserves it

no otherwise than by netting a purse or covering a screen» (32). He agrees that she must «possess a thorough knowledge of music, singing, drawing, dancing and the modern languages; a certain something in her air and manner of walking, the tone of her voice, her address and expressions» (33), but «to all this she must yet add something more substantial, in the improvement of her mind by extensive reading» (33). Mark uses the opening question: «Have you read any good books lately?» (I: 14, 235) on several occasions believing Bridget to be «a sort of literary whizz-woman, completely obsessed with books» (I: 236) since she works for a publishing company and is present at their book launch. It is obvious that Elizabeth and Bridget are not completely faithful to the images preconceived by Mr Darcy and Mark regarding women as they both set the bar rather high in expecting that «a woman must know what she believes in, otherwise how can you believe in her yourself» (II: 253).

Apart from relating his thoughts on pretty, accomplished, imaginative and captivating women, Mr Darcy comments dancing («It has the advantage also being in vogue amongst the less polished societies of the world. Every savage can dance.» (22)); poetry («I have been used to consider poetry as the food for love.» (37)); country («The country can in general supply but few subjects for such a study [of intricate characters]. In a country neighbourhood you move in a very confined and unvarying society.» (35)); his library («which ought to be good; it has been the work of many generations» (31)); friendship, etc.

Mark Darcy is engrossed a lot in the "topic" of Miss Bridget Jones, but we also find out that he is a devoted son who admires his parents` marriage in their endearing no-parting from one another simple, everyday life. He is a supporter of the Tory party under the terms that his «views are being researched and represented» (II: 56). His lawyer`s manner of conducting a conversation reveals an authoritative professional. One topic, however, he passionately approaches on several occasions. He says, «Rubber bands and win-win Martians. It`s like war command in the land of gibberish here. (II: 48) ... The danger is if you`ve been single for a time, you get so locked into a network of friends – this is particularly true of women – that it hardly leaves room for a man in their lives, emotionally as much as anything because their friends and their views are their first point of reference. ... This self-help book nonsense – all these mythical rules of conduct you`re presumed to be following. And you just know every move you make is being dissected by a committee of girlfriends according to some breathtakingly arbitrary code made up of *Buddhism Today*, *Venus and Buddha Have a Shag* and the *Koran*. You end up feeling like some laboratory mouse with an ear on its back» (II: 253). He warns Bridget

against buying that stuff because «self-help books are not religion» (II: 75). And, yet, he resorts to them, too, in order to find out whom he really wants.

4.5 The Treatment of "Darcy`s" Body by Jane Austen, Helen Fielding, Andrew Davies, and Colin Firth in the Portrait/Lake Scene

Numerous eminent researches such as Tatjana Jukić, Claudia L. Johnson, Andrew Davies, and John Wiltshire claim that Mr Darcy does not owe the status of the ultimate romantic hero whose appeal transcends *Pride and Prejudice* entirely to Austen`s portrayal of his rank, riches, and superiority of understanding, but to the fact that as a character, he develops along with the theme of recognition woven into the rhetoric of courtship and seduction which leads to successful marriage and marital security.

Jane Austen offers little other information apart from him being a tall person with handsome features to help any reader form a first impression. J. B. Bulen suggests that her characters are never «memorable for their physical appearance» (Jukić, 1999:26) and yet Elizabeth, unwillingly as it seems, leads the readers on this path of observing, "seeing", Mr Darcy in order to possess a knowledge of him. The link between the two, observing and knowing, is reinforced by the series of gazes exchanged between Miss Bennet and Mr Darcy. According to Wiltshire, this is «further figured as "taking" a picture. A character is a portrait in which, for instance, «implacable resentment is a shade» (47). «I have always seen a great similarity in the turn of our minds» (74), says Elizabeth to which Darcy responds that her comments offer no «striking resemblance» (74) of her own character. «How near it is to *mine*, I cannot pretend to say – *You* think it a faithful portrait undoubtedly» (74), he then remarks. «I could wish, Miss Bennet, that you were not to sketch my character at the present moment», he soon decides: «But if I do not take your likeness now, I may never have another opportunity» she replies (76)» (2003:100). Attempting to "illustrate" his character, she finds she does not get on at all. However, her interpretation of the meaning of his gaze, and ultimately him, owes more to her own temperament, expectations, and prejudging than it does to his (Wiltshire, 2003:101). In other words, it is a clear case of projecting which implies that she does not perceive him in his own right but she attributes to him the very emotions that are driving her – pride and prejudice. The same principle is applicable to Mr Darcy as well since he attributes his desire to her firmly believing that she was even expecting his addresses. This means that when it comes to the interpretation of Mr Darcy, the reader is more or less on his or her own, or guided by Elizabeth`s responses.

Tony Tanner argues that re-cognition is the act «by which the mind can look again at a thing and if necessary make revisions and amendments until it sees the thing as it really is» (Wiltshire, 2003:99). Mr Darcy admits, after being finally accepted, that by rejecting him she became different from the object he has been carrying around in his inner fantasies and projects. The letter Elizabeth received after being proposed for the first time, introduced Darcy`s independent voice, which was not constrained by his impeccable manners and social occasion. At the same time, the readers were freed from Elizabeth`s responses to him that have prevailed in the novel and have been the main point of reference so far. It also forces her to recognize that «he exists outside her assumptions about him and thus becomes established as an entity with depth and complexity» (Wiltshire, 2003:113).

In the article *The Absent-minded Heroine: Or, Elizabeth Bennet has a Thought*, Susan C. Greenfield also acknowledges that *Pride and Prejudice* is structured around physical appearances and objectifications, exploring the topic a little bit further into «absences and productive thoughts» (2006:337). She claims that Elizabeth misunderstands Mr Darcy because she is misled by language. Women, dealing with news, gossip, secrets, lies, are «particularly susceptible to linguistic imprecision, and Miss Bennet`s gravest mistakes occur when she takes language too literally. Austen`s celebrated irony takes linguistic advantage of this absence of literal truth» (2006:343). Not until the novel`s second half, when she has to face the truth about Wickham or, in other words, «the absence of literalism, and the literal absence of Mr Darcy, does Elizabeth become most thoughtful» (2006:344). Having refused his first proposal and being confronted with his departure, she is left to interpret the signs in isolation she imposed upon herself, growing, in the same time, «the capacity to resist the "ignorance, or error" of "common received opinions"» (2006:344). Therefore, upon her visit to Pemberley, she is free enough for new perceptions, and what a place to provide objects that represent Darcy in his absence. She receives new testimonies about him from his biased housekeeper, Mrs Reynolds, and a portrait already loaded with public, dynastic implications of the gallery.

> «Elizabeth walked on in quest of the only face whose features would be known to her. At last it arrested her - and she beheld a striking resemblance of Mr Darcy, with such a smile over the face, as she remembered to have sometimes seen, when he looked at her. She stood several minutes before the picture in earnest contemplation, and returned to it again before they quitted the gallery.[…] There was certainly at this moment, in Elizabeth's mind, a more gentle sensation towards the original, than she had ever felt in the height of their acquaintance» (191).

The marked words such as «quest», «arrest», «striking resemblance», «earnest contemplation», «return» included in the ekphrasis[15] clearly indicated the potency of the portrait as «the iconic representation» (Jukić, 1999:28) which enabled Elizabeth to revise or to see what she had previously not seen; to know something about Darcy that she had not previously known (Wiltshire, 2003:124). She also becomes aware that his (literary) portrait includes conflicting perceptions by various characters, precluding, therefore, «the possibility of reaching an absolute truth about [him] at any time – past, present or future» (Greenfield, 2006:347). Having decided that such truth is irrelevant and that «happiness is born in imaginative selection» anyway, she resumes loving Darcy by «ridding her mind of certain memories via absence» (Greenfield, 2006:347). She proves Greenfield`s point that for a woman «male absence is prerequisite for love» (2006:348).

Courtship and seduction of the early nineteenth century with the aim of marriage clearly set, apart from linguistic performance, included the choreography of hands and eyes as decorous and proper, and «a socially sanctioned synecdoche for the body in courtship» (Jukić, 1999:27). Professor Jukić suggests in *A Lasting Performance: Jane Austen* that being almost absent, unnoticed and unobserved for a contemporary reader and his/hers conception of body, love and dating, they «fail to elicit active recognition» (1999:27) of the symbolic sexual load as conceived by Jane Austen. For Andrew Davies, who adapted the novel into a screenplay for the 1995 BBC mini-series, the synecdoche of eyes was still very important only additionally amplified in the bodies of actors and actresses. According to Susannah Fullerton, the role of Mr Darcy, which was entrusted to Colin Firth, did not require him to say a huge amount; «so much was conveyed by looks, rather than through dialogue» (2013:185). She also suggests that he was often made to stand near mirrors, in order for the viewers to get two images of him. The scenes of him riding, fencing, swimming and dancing underline his «intense physicality» (Fullerton, 2013:185) and «made him more accessible» (Fullerton, 2013:186). Wiltshire argues that Andrews established «Darcy`s depth and complexity as a sexual being representing him dishevelled, shirt collar loosened, whilst he writes his letter overnight and entrusts Elizabeth with intimate facts he has kept from everyone else» (2003:113). He has also rewritten the scene set in the gallery at Pemberly so as to fit the requirements of the film and the 1813 text he was building on. He had to tackle the problem of the two iconic Darcies one encounters on film. Tatjana Jukić argues that the difference between the portrait and the film version of Mr Darcy depends on the contrast between «the static formal Darcy of the portrait and a

[15] Ekphrasis: the literary device that allows verbal art to represent visual art; the description of a work of visual art. (Jukić, 1999:28)

representation of a dynamic Darcy on horseback» (1999:29), sweating his clothes or soaking them, while diving in a lake. Mr Firth`s costume simultaneously reveals and conceals him as well as the water he plunges into, forcing the viewers to recognize his body - «a body struggling for representation» (Jukić, 1999:29).

It is interesting that this sequence representing Mr Darcy in the performance of Colin Firth, dressed in a transparent, white shirt while swimming in the lake, started operating in the opposite direction. Colin Firth has become recognized as Mr Darcy beyond the boundaries of *Pride and Prejudice*. For example, in *Fever Pitch*, based on the novel by Nick Hornby, "the sex god of the telly" (Hornby, 1997:202) is cut down to size of a man who «wears a pair of lurid Arsenal boxer shorts, shout swearwords out of windows, and do all sorts of things that might deter Elizabeth Bennet and the 12 million viewers who fell in love with Mr Darcy». He also features in *St Trinian`s*[16] where he is thrown into the fountain, wetting his white shirt again; becomes an object of affection of a dog named Mr Darcy; admires the portrait of *The Girl With a Pearl Earring* presumably painted by him in the role of Vermeer; and tries to answer the question about *The First Impression* as the intended title for *Pride and Prejudice*.

Helen Fielding builds the character of Mark Darcy featuring in Bridget Jones novels on the well-established symbolic capitals of both, Jane Austen`s Mr Darcy and his iconic representation embodied by Colin Firth. Mark`s trajectory leading him to marriage with Bridget should have been doubly determined by the same path conceptual and visual Mr Darcy treaded in 1813 and 1995 and yet Bridget, who makes this identification known early on in the novel, fails to recognize him as a future husband.

She withholds Elizabeth`s prejudice against Darcy and even refutes his portrait: «[I] tried to read myself to sleep with new issue of *Tatler*, only to find Mark Bloody Darcy`s face smouldering out from feature on London`s fifty most eligible bachelors going on about how rich and marvellous he was» (I: 194). In this case, even such a public proclamation of his physical appearance, career and wealth was not enough to trigger recognition. His house, a «huge, detached wedding cake-style mansion on the other side of Holland Park Avenue surrounded by greenery» (I: 227) and the lavish party he threw for his parents` anniversary presented him with the opportunity to admit he liked her and to

[16] *ST TRINIAN`S* (2007) is a rebooting of the franchise of British films based on the works of cartoonist Ronald Searle from 1954 to 1980. St Trinian`s is an anarchic school for uncontrollable girls run by eccentric headmistress Camilla Dagey Fritton (Rupert Everett). Various cliques such as Posh Totty, Chavy, Emos, Geeks, and First Years as well as their Headmistress have to face, Camilla`s brother Carnaby who wants to sell the school, half a million pounds debt, and Education Minister, Geoffrey Thwaites (Colin Firth), set to use its very poor standards as a negative example and a warning for other schools. The girls decide to steal the famous *Girl With a Pearl Earring* from the London National Art Gallery. As they were successful in carrying out their plan, St Trinian`s can resume its course.

ask her on a date. It took another fortnight, the lake scene in the 1995 *Pride and Prejudice* and the long phone discussion with Jude about the comparative merits of Mr Darcy and Mark Darcy for her to «comprehend that he was exactly the man who, in disposition and talents, would most suit her. His understanding and temper, though unlike her own, would have answered all her wishes» (*P & P*: 239). They both came to the same conclusion that «Mr Darcy was more attractive because he was ruder but that being imaginary was a disadvantage that could not be overlooked» (I: 247). So, for Bridget as for Elizabeth, the artefact made both Darcies real and embodied, and his symbolic capital used to the fullest.

The same principle is applied in the 2001 film version of *Bridget Jones`s Diary*, as the novel was adapted by Richard Curtis, Andrew Davies and Helen Fielding. It was not enough that Bridget is an English graduate who adores the 1995 BBC Mr Darcy, the role of Mark had to be played, by no other than, Colin Firth. As well as in *Pride and Prejudice* he helps Andrew Davies to retain the rhetorical and social rules of the original novel while helping the contemporary viewers in visualising the embodied Mr Darcy. According to Jukić, he has become a trademark of the appealing sexuality both historical and responsible which publicly promotes it social and economic interests (2001:231). He also features in the lake/river scene, but we are cheated out of our expectations regarding him and the common perception of a romantic boat outing. Being a Darcy, Mark complies with the beautiful English scenery in the background of the river as he rows Natasha in a single boat. At the same time, Bridget and Daniel are not "in the same boat", as they are not really involved in a relationship leading towards marriage. While she is laughing at his poor attempt at reciting his version of Keats and unfortunate fall in the river, Mark is longingly observing the scene, rowing away in the opposite direction.

For two centuries, the vague image of Jane Austen has permeated our readings of her texts, and vice versa, her texts have provided the biographers, scholars and critics with additional information on the author. As such, she became a point of interest to the broader public as well as to the BBC classical drama department which made the conceptual icons like Mr Darcy visual. «This new iconicity, fed from the place of authority» (Jukić, 1999:23), provided contemporary writes such as Helen Fielding with the means of «bringing the old and elusive discourses closer to the new consumers» (Jukić, 1999:23) via imitating, appropriating, and recreating (Wiltshire, 2003:3). This model is based on the recognition of the influences from the author established in the literary canon and revision of her symbolic capital thus enhancing it and using it for providing new symbolic capitals.

5. The Treatment of Irony and Subversion in *Pride and Prejudice*, Bridget Jones Novels and Their Respective Film Versions

Walter Allen argues that Miss Austen «derived her conception of the novel» (1986:110) from Dr Johnson and Samuel Richardson, but in his own opinion, she owed more to Henry Fielding. Both of them present contracted worlds with smaller but more intense «range of vision» (1986:110); revealing «minute particulars» instead of «large movements and broad sweeps» (1986:110). She also carried «further [his] dramatic method of presenting action through a succession of short scenes in dialogue» (1986:111). However, as they are both moralists and satirists, their respective fiction is «steeped in irony» (1986:111). It was chosen as the essential «mode of discourse for conveying meanings different from, and usually opposite to, the professed or ostensible ones» (Childs and Fowler, 2006:123). It can be referred as strategy which provokes a reader to question or revaluate a theme, situation, or character.

The author used the formula of antithesis and alliteration for the title as a way of stretching the association to the success of *Sense and Sensibility*, and more importantly, to point out that both qualities can be intermingled in good and bed degrees. Susannah Fullerton claims that "pride" leads to "prejudice" and "prejudice" invites "pride" and as such they are handled ironically, inviting readers to see their discrepancies (2013:44).

She uses irony of situation because it is ironic not to want something until it is too late or to hate something that you later come to love or to throw away something that later becomes a necessity. This kind of irony also relies on interpretation because the reader has to know the history or context of the situation to be able to decipher it. As such it can be seen as a form of intertextuality (Childs and Fowler, 2006:123). The vary man who is not tempted to dance with a woman «slighted by other men» (Austen, 1994:11-12) will, by the end of the novel, be leading her to the altar. The militia who, by removing from Meryton, should be removing all Lydia`s flirting partners will end up removing her as well. Lady Catherine arrives at Longbourn to put a stop to a marriage, but ends up by promoting it instead. Elizabeth who is offended by Mr Collins`s insinuation that she is yet another young lady who likes to be pursued into marriage by repeated proposals, is found longing for a second one later in the story. She also finds herself at Pemberley face to face with its rejected owner and is «only too aware of the situational irony as she blushes with embarrassment» (Fullerton, 2013:44).

According to Susannah Fullerton, Austen uses ironic humour to «puncture pomposity, expose ill-breeding, dent self-deception and reveal stupidity» (2013:45) of her characters. Bingley`s sisters dislike the vulgarity of Mrs Bennet and Lydia, but their own

essential vulgarity is at display as well. Mrs Bennet`s claim that she would be ashamed to accept an entailed property if one ever came her way is ludicrous, when she has never been able to fully comprehend entails. The importance of money is ironically highlighted in the statements of various characters, as in the example of Elizabeth`s question directed to Colonel Fitzwilliam «And pray, what is the usual price of an earl`s younger son?» (143). Very «occasionally irony is self-inflicted» (Fullerton, 2013:45) as in the case of Mr Bennet who is aware of his poor parenting. It can also be truly comic – Charlotte Lucas does not do justice to the ardent wooing and independence of Mr Collins`s character when he comes to throw himself at her feet, the "fire" being from a man who is proposing to two women within a few days. In other words, there is a quiet, precise irony through the novel.

Irony is most interesting because of its subversive potentials. According to Linda Hutcheon it «cannot be considered separately from the social, historical and cultural aspects of its contexts of deployment and attribution» (1994:17). In other words, it cannot happen in a social vacuum, but it has to be related to Hutcheon`s concept of «discursive communities» (1994:29) which provides the context for the expression and understanding of irony and is based upon our experience and interpretation. It is able to challenge the existing social order by using its own words to undermine and overturn its power. It breaks down the existing discourse from within, destabilising and challenging its authority by appropriating its power (Hutcheon, 1994, 29-30).

Such a concept of irony and subversion corresponds well with the genre of "Imitation" as presented by John Wiltshire in *Recreating Jane Austen*. He suggests that this genre, particularly popular in the eighteenth century, was understood as «a version of a classical original into English which transposed events, characters and allusions into contemporary equivalents» (2003:43). He also argues that writers such as Swift, Pope and Johnson «felt secure within their own culture [which] enabled them to embark on the enterprise of remaking and [that] the simultaneous presence of difference and affinity, of originality and recognition, is essential to the genre» (2003:43). The success of the Imitation depends on two things. It has to vary in tone from the original; it is difference in mode, style and context. It also counts on the reader`s awareness of the "parent" literary work, the original. «It invites the active to and fro comparison between the original and its updated version which has its own individuality and inner coherence» (2003:44). Wiltshire also points out that «the Imitation extends from virtual translation to virtual rejection of the parent poem, but it is, paradoxically, when the parent is most rejected that he looms most powerfully» (2003:44).

Jane Austen`s bonds with her predecessors provide rich and productive origins for her fiction. For example, the title and plot, the leading characters and most dramatic scenes of Pride and Prejudice has been referred to as «frank appropriations from Fanny Burney`s Cecilia» (Moler, 1967:495). It has also been suggested that being the product of reworking of drafts written at a period much closer to the time when her juvenile parodies of fiction were written (1797), makes the questionable transition between Darcy as the arrogant young man and Mr Darcy as polite gentleman credible. In the first part of the novel, he resembles Austen`s own Charles Adams[17] in spirit, if not in circumstances. Kenneth L. Moler suggests that it is «his exaggerated conception of the importance of his advantages, his supercilious determination» (1967:497) «to think well of [him]self, and meanly of others» (*P* & P, 1994:284) who are not so fortunate that causes him at times to sound very much like a caricature of the Burney-Richardson perfect patrician hero[18]. It is evident in the language of Darcy's first proposal to Elizabeth which, admitting his sense of her inferiority, sounds like something that might have come from Charles Adams's lips since he expects nothing more in his wife than his wife will find in him – Perfection (Doody and Murray, 2009:23). Austen presents Mr Darcy as Fanny Burney did her Lord Orville in *Evelina* in the burlesqued scene at Meryton assembly in which he makes rude remarks about Elizabeth and At Sir William Lucas`s ball where he is "willing" to oblige her with a dance. Moler concludes that the most exaggerated displays of conceit and rudeness on Darcy`s part may have originated as burlesques of the patrician hero, but he was later «subjected to a refining process turning the original criticism of literature into a criticism of life« (1967:502).

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[17] Jane Austen ended *Volume the First* of her Juvenilia containing *Jack and Alice* on June 3rd 1793. In this sketch, she «reduces the patrician hero to absurdity with gusto» (Moler, 1967:497). Charles Adams is the most exaggerated picture of perfection conceivable. He is aware of the brilliance of his countenance, as Sir Grandison, and superciliousness and conceit are the very essence of his being which is evident from his own words: « I look upon myself to be Sir a perfect Beauty-where would you see a finer figure or a more charming face. Then, Sir I imagine my Manners and Address to be of the most polished kind; there is a certain elegance a peculiar sweetness in them that I never saw equalled and cannot describe*-. Partiality aside, I am certainly more accomplished in every Language, every Science, every Art and everything than any other person in Europe. My temper is even, my virtues innumerable, my self unparalleled.» (Extract from Austen`s *Jack and Alice* in Doody, Margaret Anne and Murray, Douglas (2009) Jane Austen: Catherine and Other Writings, Oxford University Press Inc., New York, pp., 23.; and Moler, 1967:498). He was obviously Austen`s burlesque attack on the patrician hero, and there is a good deal of him in her Mr Darcy.

[18] Samuel Richardson`s and Fanny Burney`s character type of patrician hero is a man of religion and virtue; of liveliness and spirit; accomplished and agreeable; happy in himself, and a blessing to others. Sir Charles Grandison and Lord Orville are depicted as perfect Christian aristocrats, dressed handsomely and having charming manners. They are immensely wealthy landholders; just, benevolent and efficient stewards of their estates; protectors of the weak, and friends to the poor. However, most readers are annoyed by their incredible glamour and goodness and they resent such characters who demand so much admiration. (Moler, Kenneth L.(1967) Pride and Prejudice: Jane Austen`s "Patrician Hero", *Studies in English Literature, 1500-1900*, Vol. 7, No. 3, pp. 491-508).

Austen`s self-conscious and reflexive subversion of Richardson and Burney can be extended to their concept of marriage as romantic harmony or escape. In *Can This Marriage Be Saved: Jane Austen Makes Sense of an Ending*, Karen Newman claims that the famous first sentence of *Pride and Prejudice*, depicting a single and wealthy man lacking a wife, only ironically stresses the fact that both poor men and women have to get married for the purposes of economic security and, if possible, linkage to a high family. Its ending announces the wedding of Elizabeth and Mr Darcy, implying that their marriage will be successful only to make the irony about the real circumstances of marriage market stronger. As the principal interest of Austen`s story-telling, the representation of marriage market points out «the political impact of matchmaking» (Jukić, 1999:30), contesting the generally accepted opinion that there is «a whole larger world outside her self-contained one. The larger context is supplied by her continual awareness and scrutiny of the values that govern the one she creates» (Allen, 1986:111). Tatjana Jukić additionally explains that just as «the art of courtship» based on the countless «traps of communication» leads to successful exchange of marriage vows, Jane Austen`s narrative techniques, which present these crucial themes of her novel, «invite critical readings of her own discourse as well as other eligible admirers – readers, viewers, writers, producers» (1999:31). Balancing thus her «stable, secure and permanent plots», «narrative acts» and iconic characters with «the indecision, reservation and scepticism» of possible interpretations, she sophistically subverted her own performance (Jukić, 1999:31)

The text titled *A Lasting Performance: Jane Austen,* published in 1999, explores the Austenian sense of irony as extended to the 1995 BBC version of *Pride and Prejudice*. Just as it portrays Elizabeth on the marriage market, the novel itself is «goods», according to Jukić (1999:30), which attracted Andrew Davies and Sue Birtwistle. They had to raise money to implement the project they were very passionate about in the manner of the Bennet sisters who have to secure their future through marriage. On the top of that, Davies subverts major social events such as balls, which in Austen`s terms present the opportunity «to rehearse those social skills which help preserve marital etiquette and social stability». He shows «a mass of underprivileged servants absent from Austen's fiction mimicking their masters' performance, mocking its power and its authority» (Jukić, 1999:31).

Helen Fielding`s novels «unif[ies] the apparent contradictions of experience and asserts the world`s diversity» (Childs and Fowler, 2006:124), thus providing her readers with irony as «an art of juxtaposition and indirection» (Childs and Fowler, 2006:124) twisted in the manner uniquely British. Helen Fielding certainly felt secure enough within the 1990s and her own culture in order to unify the re-creation of Jane Austen`s novels and

subversion of her institutional status within the canon and popular reception; to combine her own revision of diary format in relation to chic lit subgenre of romance.

Susannah Fullerton suggests that Jane Austen played a major role in the First World War, because the soldiers, who felt the strong incentive to fight for the Victorian ideals of honour, duty, self-sacrifice, and patriotism, but ended up slaughtered in the trenches, could be taken back to «a peaceful England of quiet gentle manners and drawing rooms» (2013:24). After the war, however, such a presentation of their homeland could not provide diversion, amusement, or silent dismissal of war memories. They sought refuge in subversive irony which, according to Jeanne Braham`s observation, additionally served the purpose of a means of undermining the «acknowledge[d] conformist power of the dominant culture» - the Victorian establishment, its imperialism, and its «culture of duty» (Marsh, 2004:69). Helen Fielding perpetuates that dominant tone of the British literary scene, as Marsh alleges, by appropriating Mr Darcy and Elizabeth`s romantic plot she has subverted the misreadings of Jane Austen which include both D. W. Harding`s nostalgic «refuge for the sensitive when the contemporary world grew too much for them» (Lee, 2010:995) and the generally accepted happily-ever-after via marriage ending. Fortunately, these first advertisements of a social and psychological drama of courtship, implied by "a Lady" signature (Tomalin, 2007:221), were soon recognized as commonplace deceit and the narrative techniques were given their proper dues earning their author her rightful place in the literary canon. F. R. Leavis "enlisted" her among D. H. Lawrence, Henry James, Joseph Conrad, and George Eliot (Sanders, 2000:11), the great novel writers able to cure damaged and bereft lives and become «the civilising power of culture» (Lee, 2010:996). This very need for canonized history and authors has given Helen Fielding ample possibilities to reinforce and subvert irony as the traditional trademark of the British cultural continuity (Jukić, 2001:233). As in the work of another contemporary British novelist, A. S. Byatt (*Possession*, 1991), Fielding`s "Bridget Jones" novels «echo belief in the primacy of mutually dependent relationships and her interrogation of ideal of the perfected and controlled self» (Marsh, 2004:69). In other words, Kelly A. Marsh suggests that Helen Fielding values and emphasizes «the human connections and interdependence» so she turns to Austen`s contracted world of parlour (Allen, 1986:110) and to «popular contemporary notions of what the self can and should be» (2004:71). Having rejected «the American-style economic reforms introduced by the Thatcher government» (Marsh, 2004:69), as many British in favour of the Blair government and the idea of communitarianism, she «recalls a world free of the post-Austen myth of the perfected self» (Marsh, 2004:71).

On the subject of critics on Bridget Jones and Fielding`s narrative techniques, Marsh claims that she uses a form of fictional diary to emphasise plotted patterns of narration and trajectories which in turn invite efforts of interpretation. Bridget`s diary is an important indicator of her desire to take control of her life, get some perspective on her more obsessive behaviours, and confide in someone or something (Marsh, 2004:53-6). She keeps abbreviated and condensed record on her weight and eating, drinking, smoking, and dating; basically she is always plotting her future. Although the readers get to see how those plans work out, Bridget`s future plot developments become highly predictable, since we can be certain any time she makes a statement like «expect to become known as brilliant cook and hostess» (Fielding, 1998:82) that disaster and humiliation are on the way. This pattern structures the novel as a whole, since the list of New Year`s Resolutions at the start acts as a foreshadowing of all the things Bridget will conspicuously fail to do, with the crucial expectation of the only one - «Form functional relationship with responsible adult» (Fielding, 1998:3) – that is not and could not be solely in Bridget`s own control to accomplish.

Bridget`s need to achieve inner poise by becoming a woman of substance in the perfected body is actually twofold and opposite in their effect and aim. As her friends, Shazzer and Jude, she is very eloquent on the subjects such as: Susan Faludi`s *Backlash* (she has supposedly read), «the trend of well qualified female breadwinners» (I: 247); women «having a sale-by date for reproduction» (I: 196) as they are «re-treads» (II: 21) with «pulsating ovaries» (II: 38); «Culture of Entitlement» (I: 125); «*Men Who Can`t Commit*» (II: 44) and Smug Marrieds. This postmodernist, «feminist ranting» (I: 125) of «a woman of substance [who does] not need a man in order to be complete» (I: 43) does not stop her from participating in the art of courtship of modern dating. As most readers could not comprehend the ironic approach to the rigid codes of behaviour Jane Austen depicted in her novels (Jukić, 1999:25), modern readers do not recognize Fielding`s irony in describing the Cosmopolitan culture as «obsessed with outward appearance, age and status» (82) and that all the Bridget`s attempts to follow various magazines and self-help books in order to become physically presentable «in the ruthless dating trench war» (Fielding, 1999:72) are the new means to the same end – marriage. She is obsessive about the appearance of an ideal woman and she puts a lot of effort into taming her appearance and personality to become more like "her". It is interesting that her diary ledger, which monitors the oscillations in weight, drinking and smoking habits, her roots being dyed, and other attempts of changing, is undercut by the author`s "failure" to provide the readers with Bridget`s description. This is unusual in a book of the romantic genre which should stress

the «move[ment] toward a more perfect state since its earliest articulation has been a utopian discourse» (Jacobs and Smith, 1997:68). Looks are usually described in detail to establish why the hero is interested in a woman. By not describing her appearance she is not made to look like the "ideal" woman and every reader can read into her whatever she/he wants.

Such a "perfected" Bridget presents the appeal only to Daniel Cleaver, a man playing leading role in her daydreams («her head was full of moony fantasies» (I: 131); «Am starting to get carried away with the idea of self as Calvin Klein-style mother figure, poss. wearing crop-top or throwing baby in the air, laughing fulfiledly in advert for designer gas cooker, feel-good movie or similar fantasies» (I: 116). As in the case of TV advertisements which prolong our expectations until we buy the product, Daniel functions as eligible and potential husband until proven lacking nobility and moral goodness. He is certainly not the man of Bridget's dreams; he does not take care of her and indulge her. This is rather unusual in a romance where the hero pampers the heroine and attends to her every need making shore that she knows that she comes first. In this instance of antihero Helen Fielding ironically subverts the romantic story with a happy ending. She is also using the parody and irony to criticise other peoples insistence that everybody should take part in the marital lifestyle as normal while putting Bridget under the same pressure imposed by her mother (who leaves her husband), aunt Una (possibly married to a homosexual) and her Smug (unhappily) Married friends. This is the pressure of the society as a whole as in the example of St Valentine`s Day perceived by Bridget as «purely commercial, cynical enterprise» (Fielding, 1996:49) while on the look-out for a card form possible admirers.

As Bridget fails miserably at attaining inner poise and her performance of "lacquered-over" (Fielding, 1998:237) femininity is used to destabilise the existing ideas of effortless beauty as prerequisites in dating hell even further, she is made to drop all the pretences and returns to trajectory set by Jane Austen. The author used the family name Darcy to ensure the recognition of Austen`s plot and to draw attention to her management of marriage and marital security as the most potent ground of her symbolic capital. Helen Fielding have enlarged it and established her own by promising her readers to marry Bridget off to the closest thing to Mr Darcy – Mark. She makes them prevail all the hindrances in *Bridget Jones: The Edge of Reason* (1998) but leaves us unsatisfied by jumping over their supposedly happy marriage years to the point when Bridget is a widow and a mother of two children in *Bridget Jones: Mad About The Boy* (2013).

Irony is also present in the 2001 film version of *Bridget Jones`s Diary*. According to Tatjana Jukić, the first part of the film resembles Jane Austen`s *Pride and Prejudice* in irony, exaggeration, and grotesqueness; the fact proven by Mark`s comment on Bridget: «I do not need a blind date; particularly not with some verbally incontinent spinster who smokes like a chimney, drinks like a fish, and dresses like her mother». On the other hand, its second part is closer to a calmer romantic comedy. It retains the sarcastic tone of the original which does not belong solely to Bridget as the story-teller but it has become the main feature of the film. So, snobbery and the lack of taste among the British upper middle class are implied through the tacky makeup, costumes and setting (Jukić, 2001:232).

Apart from the evident irony in casting Colin Firth as Mark Darcy, Jukić alleges that Hugh Grant as Daniel Cleaver and Gemma Jones as Bridget`s mother contribute to the ironical effect of the film as well. They featured in the 1995 production of *Sense and Sensibility* thus becoming a part of Austenmania project. Hugh Grant was therefore expected to be romantic and sexually immature only to present himself as vulgar and unbridled. Gemma Jones successfully evokes her role of silly and neurotic Mrs Dashwood (and Mrs Bennet). The film appears to have produced the subversive irony via meta-fictional communication with other films, but it ends up as a promoter of the conservative visual politics which sees the unbridled sexuality as traditionally silly, neurotic, unintelligible, and immature (Jukić, 2001:232-3).

In her review of 2001 film version of *Bridget Jones`s Diary*, Professor Jukić claims that Elizabeth Bennet and Bridget Jones, popular and profitable icons of English literature and films, have succeeded because they make fun of their own need for a romantic lover. In this matter, as she has noticed, Pemberley plays a very important part. For Miss Bennet it is a place of recognizing Mr Darcy`s true value. For Bridget in the film, it is the sign of Pemberley Press, the publishing company for which she works. It is printed on the catalogue held by Cleaver`s mistress in attempt to hide her nudity as well as undesirable sexuality. This is the point when, disappointed because Daniel has not met her romantic expectations, she decides to leave books business and to go on television (Jukić, 2001:233).

In relation to Jane Austen and *Pride and Prejudice*, Helen Fielding novels featuring Bridget Jones have certainly proven the simultaneous presence of originality and recognition essential to the genre of Imitation. They have been successful because they are different in mode, style, and context, while counting on the reader`s awareness of the original. Ironically, the criticized points where Austen is most rejected in Fielding`s novels are the one`s she looms most powerfully.

6. Conclusion

This graduation paper examines Pierre Bourdieu`s concept of symbolic capital as applied to Jane Austen and her novel *Pride and Prejudice*, focusing on its appropriation and recreation in the "Bridget Jones" novels by the contemporary British novelist Helen Fielding.

Before considering the character of Mr Darcy, which in Fielding`s fiction serves as the most evident instance of Jane Austen`s symbolic capital, it also briefly takes interest in historical framework within which it has been created and perpetuated. Since there are no verified portraits of Miss Austen, «apart from two rather unpolished drawings by her sister Cassandra» (Jukić, 1999:24), her evasive and uncertain image has only been a part of disentangling the real "Austen". A composite Jane has been created by various biographers in order to feed the Janeite fantasy and devotion within the framework of historical fact. She has suffered from dual identities, since literary critics from Chapmen (1923), over Harding, Leavis and Lewis (1940s), to Booth (1960s) respectively approached her texts, agreeing that they are open to structured reading as they abound in the large number of different patterns of significance. During the First World War, she represented Englishness, the fact used and abused by numerous publishing houses. Her novels have been repackaged by theatre and film industry, with the 1995 BBC series of *Pride and Prejudice* triggering the real Austenmania. The cultural commodity of divine Jane has been sustained by the important feature or phenomenon of the current literary landscape which includes recreating, remaking, rewriting, appropriating, etc. The excellent example of utilizing the powerful place of authority within the institution of literature in order to produce expectations, bridge the gap between an old, elusive discourse and new consumers by eliciting recognition, is Helen Fielding.

We receive it in her "Bridget Jones" novels – *Bridget Jones`s Diary* (1996), *Bridget Jones: The Edge of Reason* (1998), and *Bridget Jones: Mad About The Boy* (2013), and her treatment of Jane Austen`s plot, its protagonist Mr Darcy, and subversive irony as its chief stylistic device. She included our reading experience, preconceptions, and the ability of interpreting Jane Austen`s juxtaposition of love language and money language; exaggerated manners of perfect Mr Darcy; and all the subversive potentials of *Pride and Prejudice* into her own literary work to elicit the appreciation of her narrative techniques in conveying new messages. She has chosen diary format to undercut the theme of plotting and to expose control as myth, subverting her predecessor`s controlling narrative technique. Her characters, Bridget and Mark, constantly defy the trajectory set by Elizabeth and Fitzwilliam, leaving our expectations partially satisfied by the promise of

their marriage. In doing that, she undermines the very concept of chick lit subgenre of romance, and protects Miss Austen from nostalgic, recuperating, romantic, and other misreadings of her novels and herself as an author. As Helen Fielding belongs to post-modern British society, she also turns her irony towards their need for historical and canonical authors.

Jane Austen and her novels have become the cultural commodity of Great Britain, generated by their symbolic capital in the form of numerous editions, biographies, criticism, adaptations, recreations, etc. As a ripple effect, they have also triggered some new symbolic capitals as in the case of Andrew Davies, Colin Firth and Helen Fielding who has paid homage to her literary parent by saying: «Don`t say what, say pardon, darling, and do as your "mother" tells you.» (Fielding, 1998:307), or as Austen put it, «Think only of the past as its remembrance gives you pleasure» (Austen, 1994.284).

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