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Année Universitaire 2023-2024
Master MEEF Anglais

The representation of English Gardens and their Symbolism in Jane Austen's *Pride and Prejudice* and in Joe Wright's Film: from text to image



Painting by Wiliam Marlow, *A view of Chatsworth*, 1770

Mémoire Rédigé par **Amel BOUISSANE**

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The representation of English Gardens and their Symbolism in Jane Austen's *Pride and Prejudice* and in Joe Wright's Film: from text to image

Amel BOUISSANE

M2 MEEF Anglais

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Abstract

This research paper deals with the importance of the place and aesthetics of gardens and the 18th century English garden in Jane Austen's most famous novel, *Pride and Prejudice*, and in Joe Wright's 2005 film adaptation of the same title. In a society where marriage - and let's be precise, an advantageous marriage for the lucky ones - is synonymous with fulfilment, how do these natural spaces - or mere copies of nature - find themselves at the heart of the story's plot development?

This study from page to image will unsurprisingly lead to a comparison between the 1813 text and the chosen film, not only in terms of the visual representation of the garden, but also in an attempt to determine whether this space has retained its profound meaning in Joe Wright's work some two hundred years later.

We unveil the complexity of Austen's gardens, offering a profound insight into how nature, represented in text and on screen, becomes the silent witness to human passions. Winding paths and stretches of water become theatres of crucial events, while flowers and trees become the silent accomplices of the characters in their quest for love and understanding. Each green space becomes an essential player in the unfolding social and romantic drama.

From a pedagogical point of view, with a high school class specializing in English, the detailed analysis of these works will help develop pupils' creative, emotional, and visual-spatial intelligence, so that they are able to capture the essence of the novel beyond the simple understanding of words.

Key words: Jane Austen, Capability Brown, English Garden(s), Garden(s), Landscape, Love, Nature, Park, Relationship, Walk, Joe Wright.

Résumé

Le présent mémoire traite de l'importance de la place et de l'esthétique des jardins et du jardin anglais au 18^{ème} siècle dans le plus célèbre roman de Jane Austen, *Pride and Prejudice*, et dans l'adaptation cinématographique de Joe Wright du même titre en 2005. Dans une société où le mariage, soit, un mariage avantageux pour les plus chanceuses, était synonyme d'accomplissement, comment ces espaces naturels ou bien simples copies de la nature, se retrouvent-ils au cœur du développement de l'intrigue de l'histoire ?

Par cette étude de la page à l'image, naîtra sans surprise une comparaison entre le texte de 1813 et le film choisi, non seulement au niveau de la représentation visuelle du jardin mais aussi afin d'essayer de déterminer si cet espace a conservé sa signification profonde dans l'œuvre de Joe Wright quelques deux cent ans plus tard.

Nous dévoilerons la complexité des jardins de Jane Austen en offrant une perspective détaillée sur la manière dont la nature, représentée dans le texte et à l'écran, devient le témoin silencieux des passions humaines. Les allées sinueuses et les étendues d'eau deviennent les théâtres d'événements cruciaux, tandis que les fleurs et les arbres deviennent les complices silencieux des personnages dans leur quête d'amour et de compréhension. Chaque espace vert devient un acteur essentiel dans le drame social et romantique qui se déroule.

D'un point de vue pédagogique, avec une classe du secondaire en spécialité Anglais, l'analyse détaillée de ces œuvres permettra de développer l'intelligence créative, émotionnelle et visuelle-spatiale des élèves afin qu'ils soient capables de capter l'essence du roman au-delà de la simple compréhension des mots.

Mots clés : Amour, Jane Austen, Capability Brown, Jardin(s) Anglais, Jardin(s), Nature, Parc, Paysage, Promenade, Relation, Joe Wright.

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INTRODUCTION

The garden is one of those forms that have been passed down through history because it is, literally, an inscription, as precise as a magic drawing, traced by the work of the soil on the surface of the globe, inheriting the whole tradition of hand-to-hand contact with the rebellious earth in order to coax it, fertilise it, perhaps even enslave it.

In this definition of the garden by landscape architect Isabelle Auricoste, the essentials are clearly set out: the need for enclosure, the relationship with the earth, in other words with the matter of the world and at the same time with the cosmos, the indispensable human labour, always begun anew. The garden is seen as a privileged meeting place between man and the planet that supports him; it is the garden where nature and culture interact in infinitely varied and constantly renewed ways. The garden that, from Paradise to the “planetary garden”, is the bearer of an inexhaustible repertoire of myths, in turn pantheistic or mystical, monastic, or erotic.¹ The Garden of Eden in Genesis is almost always considered to be a paradise and the most famous one as it welcomed the first human beings. It was in this garden that the original humans were born², and it is considered to be a paradise because the land there was fertile and blessed by God, who ensured that the trees were lush with tasty fruit. In fact, everything there was created to benefit man without him having to worry about a thing, and yet it was also in this garden that Adam and Eve committed the sin that led to their definitive exclusion from this paradise. In her lecture “*Le Jardin, l'Intime, le Cosmos*”, Monique Mosser quotes Tom Wright, who says that “the garden has a botanical, landscape and heritage interest” in “*Large Gardens and Parks: Maintenance Management and Design*”. The garden may be agricultural and aesthetic, but its paradisiacal aspect cannot influence human nature, which breaks prohibitions and never stops sinning. The garden is seen first and foremost as a microcosm that complements the macrocosm, with the interior defining an enclosure, a boundary, and the exterior a passageway between two worlds. Then there are the gardens that have a “scientific curiosity” function, i.e. gardens that have a vegetable garden and/or plant knowledge function, in which the beds are divided up for economic, rather than spiritual, reasons. Finally, the third type of garden, which actually came into being in Charlemagne's time, was the garden of love, a place of courtesy and chivalry³. In his lecture, Philippe Nys⁴ explains that nature can be divided in four phases⁵; the first derives from the Greek term “phusis”, which in Latin became “natura”,

¹ Monique Mosser, historienne de l'art, de l'architecture et des jardins, chercheur au CNRS (Centre André Chastel / INHA). Conference “Le jardin, l'intime, le cosmos”, YouTube.

² “The Lord God planted a garden in Eden on the east, and there he placed the man whom he had fashioned”. (Genesis 2, 8).

³ Cf. Appendix 1.

⁴ Philippe Nys, philosophe, maître de conférences à l'université de Paris VIII.

⁵ Conference by Philippe Nys “The garden, the space that knew too much”, You Tube.

and the Americans used the term “wilderness” to translate all the immense, earthly nature that is beyond us and in which we find ourselves. It is a question that today is analysed from a scientific and political point of view under the name of ecology and sustainable development, which has something to do with this “wilderness” according to Nys. “Wilderness” translates as “the wild” and it was Louis Aragon in “Le Paysan de Paris” who said that “all the wildness of man resides in this term garden”. In second place we find the Greek word “techne”, which means technology (through tools and instruments). Here we are talking about the countryside in terms of the landscapes of the world of work, of industry, of a world that is transformed by the transformative power of man, because we as humans cannot inhabit the world without transforming it. Then there is the garden as a place that represents and brings back to life this first nature and this first transformed nature, as John Dickson Hunt asserts. As he is a great specialist in the history of gardens and the founder of this third structure. Finally, there was the spread of the garden theme through the emergence of a body of work from the 1950s onwards in the industrialised countries with the “coffee table books”, which are picture books of representations of the garden, the graphic image of which is published in books in the form of photos and engravings from the past. These images are the stuff of dreams, and they awaken the desire to travel to the other side of the world to encounter these landscapes, because unlike the text, which can cause pleasant surprise or disappointment, images do not lie. The garden is therefore much more than a simple arrangement of outdoor space. It embodies a profound connection between man and nature, providing a refuge, a space for meditation and a canvas for artistic expression. Across cultures and eras, the garden has evolved, becoming a mirror of society's values, beliefs, and aspirations. In its simplest form, the garden is a place of beauty and serenity, where the vibrant colours of the flowers, the elegant shapes of the trees and the softness of the grass underfoot create an oasis of calm amid the hustle and bustle of everyday life. In this lush environment, time seems to slow down, and you can reconnect with yourself and the natural world around you. But the garden is much more than just a setting: it is also a source of inspiration and creativity for many artists, writers, and thinkers. From Shakespeare to Monet, many great minds have found the garden a fertile ground for expressing their ideas and emotions. Botanical motifs and verdant landscapes have been immortalised in paintings, poems, and literary works, capturing the magic and ephemerality of nature. Moreover, each garden is the product of its time and place, reflecting the cultural values and traditions of the society that created it. From the formal gardens of royal palaces to the community gardens of urban neighbourhoods, each style of garden offers a unique insight into the history and culture of a region. Historic gardens are silent witnesses to centuries of social, political, and aesthetic

evolution, offering a fascinating glimpse into the past. The garden is a living metaphor for life itself. Just as plants grow and flourish under human care, we too grow and flourish in our environment. The garden reminds us of the fragility and beauty of existence, inviting us to cultivate our own personal growth. This study explores the richness and diversity of the garden as both symbol and reality, offering a fascinating insight into its profound significance in the human world. In the teeming world of English literature, Jane Austen's name will always hold an important place, with her timeless tales of romance, intrigue, and social satire. Born in 1775, at a time when 18th-century landscape gardens were flourishing across England, Austen witnessed the tumultuous evolution of society and the natural world around her. Her works, imbued with the sensibilities and aesthetics of her time, bears witness not only to her exceptional literary talent, but also to her profound understanding of the English landscape and its impact on human life and relationships. At the heart of Jane Austen's literary universe is the English landscape of the 18th century, with its vast estates, verdant parks, and elaborate landscape gardens. It is in this enchanting setting that her characters evolve, where chance encounters, confessions of love and intrigue unfold under the watchful gaze of centuries-old trees and perfectly manicured lawns. The gardens of the time, with their natural aesthetic and subtle symbolism, become actors in Austen's novels, providing picturesque backdrops and emotional cues for her characters. She was indeed deeply inspired by the landscape and rural comfort of rural England. Her family's final move to Chawton, in the depths of the Hampshire countryside and so near the Seven rectory of her childhood gave her great satisfaction and led to her most creative period. In late Georgian and Regency England established attitudes towards nature and the countryside, whether in art, literature, or landscape gardening, were being challenged on many fronts. Jane Austen's heroines, brought up with well-established Georgian standards, were as susceptible in matters of taste and feeling as anyone else and their responses to landscape strikingly reflect the ramification of fashionable taste and the influence of their reading. In this study, we will delve into Jane Austen's spellbinding world, looking closely at the way she uses the 18th-century English landscape as a backdrop and source of inspiration for her novels. We will explore the recurring motifs of gardens, parks and estates in her work, and analyse how these elements contribute to plot, character development and the construction of central themes. By highlighting Austen's intimate relationship with the English landscape, we hope to offer new insights into her work and its unique place in English literature. *Pride and Prejudice* is a timeless work that has continued to captivate readers since its publication in 1813. This iconic novel plunges readers into Georgian England, where social conventions, class prejudices and romantic aspirations meet in a delicate and captivating dance. Through the

adventures of the intrepid Elizabeth Bennet and the mysterious Mr. Darcy, Austen weaves a rich tapestry of satire, emotion, and romance, offering a profound reflection on human nature and the challenges of love and marriage in a changing society. The novel begins in early autumn and the situation deteriorates as the seasons change, since throughout the winter Jane has no news of Mr. Bingley and the cold seasons are not ideal for activities in the gardens. But it is with the return of the summer that the gardens come into their own and hope is reborn, and it is spring that sees the relationship between Jane and Bingley come to fruition and the love of Darcy and Elizabeth flourishing. Since its publication in 1813, Jane Austen's *Pride and Prejudice* has captivated readers through the ages, offering a subtle exploration of human relationships, social conventions, and the nuances of love. One of the most intriguing aspects of this iconic novel is its use of natural settings, particularly gardens, to weave a rich tapestry of symbolism and meaning. Austen's gardens are not merely picturesque backdrops, but living spaces where emotions are expressed, characters revealed, and the fundamental themes of the work brought to life. In this study, we delve into the enchanting world of the gardens in *Pride and Prejudice*, exploring how these floral spaces become key narrative elements, both in the original novel and in Joe Wright's 2005 film adaptation. The movie stands out for its visual sensibility and meticulous recreation of the Georgian period, offering a fresh, modern take on Jane Austen's work. Unlike other adaptations that are more faithful to the atmosphere of the period, Wright's adaptation takes a more cinematic approach, highlighting the emotions of the characters through an evocative visual aesthetic. *Pride and Prejudice*'s 1995 BBC television adaptation, directed by Simon Langton, presents a more condensed vision of the story, emphasising the dramatic and romantic aspects of the plot. While the BBC version offers a detailed immersion into the world of the novel through a series of episodes, Wright's version favours a more concentrated and cinematic approach, capturing the essence of the work in a single feature film. Compared with other film adaptations such as Robert Z. Leonard's 1940 film or Gurinder Chadha's 2004 Bollywood version of the story, Joe Wright's adaptation stands out for its faithfulness to the spirit of the original novel while offering a modern and visually striking interpretation of the story. While previous adaptations have often taken liberties with the plot or characters, Wright's remains true to the essence of Austen's work, offering a refreshingly cinematic experience of classic literature and romance while remaining faithful to the founding elements of 18th-century English landscape gardening. At the heart of this exploration is the fundamental question: how do gardens, as places where nature and society meet, influence the relationships between the characters and contribute to the development of the plot in these two works? In the course of this work, we will try to see how the aesthetics of

the 18th-century garden are not just a backdrop to Jane Austen's work and Joe Wright's film, but play a different role in the construction of the plot and the characters, from a psychological, social, and philosophical point of view. We will begin by defining the uses and representations of the eighteenth-century English garden and their impact on the aesthetics of the novel and the film, then explain that the garden is a catalyst for the characters' romantic encounters and their personal development, and finally focus on sociability and the garden.

**THE USES AND REPRESENTATIONS
OF THE 18TH CENTURY ENGLISH
GARDEN AND THEIR IMPACT ON THE
AESTHETICS OF THE NOVEL AND THE
FILM**

1- The identity of the English Garden

Laurent Châtel⁶, in his article *Representation, Rhetoric and Translation of The “English” Garden in Britain, 1688-1820*⁷, explains that there is a social and political context between the garden and the nation, a national self-promotion through the garden, which becomes a national icon, which means that the garden represents a part of the English/British nation, a nationalist representation within the England of the Enlightenment. It is perfectly legitimate to ask the following questions: what is the English garden of the 18th century? Is there even an English style, and if so, how did it come about? It was between 1668 and 1820, after the discovery of national lands, that a thirst for creativity and a search for identity was born in Britain, whose territory and nation became a garden. From then on, nature, the countryside and the land merged with the garden, and the English began to advocate “We are the garden”. Derbyshire, the county in England's East Midlands, in which Pemberley is located, was one of the regions discovered and which became the focus of proto tourism in the country. In both the novel and the film, the Gardiner couple and their niece visit Pemberley as tourists, and Chatsworth House, which we call the “real” Pemberley⁸, is still a very popular tourist site. If Great Britain thought that its entire nation was a garden, it was because of a certain aesthetic and artistic inferiority complex in England, and it wasn't until 1821 that France and Europe realised that there was such a thing as English art, English painting. And it is thanks to this that we can understand the enthusiasm of the English for their gardens, as they finally found an aesthetic identity. In fact, it's important to remember that Great Britain was founded in 1707 with the Act of Union, so it's a recent nation that needs to build an identity and a culture of identity and art. The garden contributed to the construction of Great Britain and the English were, in fact, conquering and discovering their country. The land is both aesthetic and economic, what we call landscape and land, and they merge in the garden. And in the face of the French who proclaimed, “I am the state”, the British proclaimed “We are the garden”. Laurent Châtel disagrees with Horace Walpole⁹, explaining that the “English” garden did not originate in England in the 18th century, but that a cultural and aesthetic revolution took place in England in the 18th century of which the English were particularly proud. M. Châtel does indeed detect a nationalist rhetoric in it, although it is

⁶ Laurent Châtel, historien de l'art et des idées de l'Angleterre (XVIIIe-XIXe s.), maître de conférences à l'université Paris IV-Sorbonne.

⁷ Châtel, L. (2006). Le jardin « anglais » : représentation, rhétorique et translation de la nation britannique, 1688-1820. *Revue française de civilisation britannique*, 13(4). <https://doi.org/10.4000/rfcb.1883>

⁸ Lise. (2018, September 8). *Chatsworth House, la vraie Pemberley (... peut-être)*. Lise Antunes Simoes; Lise. <https://www.liseantunessimoes.com/chatsworth-house-la-vraie-pemberley/>

⁹ Walpole (1717-1797) was a British politician, writer and aesthete who wrote an *Essay on modern gardening*, in 1785.

important to begin by paying tribute to and presenting such a cultural phenomenon of identification between a country and its gardens. Between 1688 and 1770, there was a dialogue between gardeners, architects, poets and playwrights, and the garden began to merge with the wilderness, with its zigzagging, irregular paths, and English art began to emerge. The garden is taken from the park, and Jane Austen clearly uses this to name the fictional residences in her novels, such as Rosings Park, Netherfield Park in *Pride and Prejudice* or *Mansfield Park*, which gives its name to the 1814 work. In fact, the garden encroaches on the park, “to allow a view all round and remove the odious impression of imprisonment” says a commentator called Stuckley, reported by Laurent Châtel in this lecture. The work on the lawns is still quite formal at first, but it is becoming more flexible. For example, in the landscaping at Beachborough Manor, there has been some play with shapes and embankments that allow the lawns to be raised in certain places, creating a degree of irregularity that helps to dominate the garden. Here is a picture a painting of Beachborough Manor by Haytley “The Brookmans in the Temple at Beachborough” and it is especially because of the temple that we notice a similarity with the Appolon Temple in Stourhead Garden, used by Joe Wright for the big argument scene between Elizabeth and Darcy:



Stourhead Garden - Temple of Apollo, Warminster, Wiltshire, England. The scene in Pride and Prejudice (2005) where Mr. Darcy proposes the first time.

These structures could have been placed in the garden simply for the sake of the picturesque, and they punctuated the walks, but romanticism at the end of the eighteenth century added a philosophical dimension to their layout, making them a source of food for thought:



Elizabeth watching Darcy walking away after their argument, but she won't leave the place straight away; she will stand there for a few minutes, thinking about what had just happened. [Film: 1:12:47].

The English garden is in complete opposition to the highly structured French garden style, with its irregular layout and forms. It takes the opposite position, both aesthetically and symbolically, by proclaiming itself above all as a landscape and a painting. By rejecting symmetry, and therefore codes, it became a symbol of emancipation from the monarchy and its representatives, particularly during the French Revolution, when French influence had predominated until then. A certain tension must therefore exist between the two nations, and this is subtly expressed in Wright's film. During a conversation between Elizabeth and Wickham, accompanied by three of Elizabeth's sisters as they all return from Meryton, the latter confidently states, "I pity the French" to which Wickham replies "So do I, miserable bunch" [Film: 31:22].

It should be added that the French television programme *Échappées belles* devoted an issue of its discovery magazine in 2022 to the "Charm of English gardens", and during a visit to the gardens of Scotney Castle in the Kent countryside, presented as a model of the English style, a French visitor, very pleased with what he saw, firmly stated that "This could reconcile us

definitively with the English if everyone came to visit the gardens”¹⁰, which shows us the historical and political dimension of gardens.

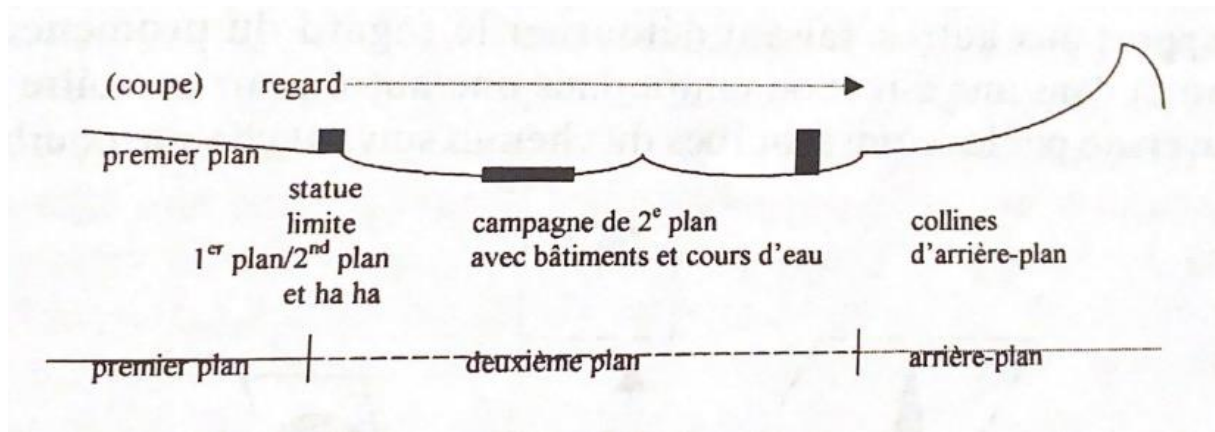
In the 16th century, the English philosopher Francis Bacon (1561-1626) criticised the artificial nature of “knot gardens”. In the early eighteenth century, the writers, and poets Joseph Addison (1672-1719) and Alexander Pope (1688-1744) endorsed the philosopher's thinking, arguing that trees should be allowed to grow in natural forms, and were later joined by the artist William Hogarth (1697-1764), who emphasised “the beauty of a wavy line and by a new behaviour for nature to be good”¹¹. The classic example of this transformation can be found in the gardens at Stowe, in the Buckinghamshire County Park, where England's largest formal garden was transformed in stages into a landscape park under the influence of William Kent and then of landscape gardener Lancelot Brown (1716-1783), the main precursors of the English garden.

Kent's model of the English garden is characterised by the following quotation: “He leapt the fence, and saw that all nature was a garden”¹². Kent was in fact the inventor of the “irregular” English garden, which is discovered by a “leap over the fence.” The irregular landscaping of gardens such as Alexander Pope's villa at Twickenham in Middlesex (1730 approx.) or of those at Richmond in Surrey marks a radical departure from the perfect symmetry and orderliness of French gardens such as those at Versailles. This quote explains why the walls of the gardens were removed, to make way for the view of an open space stretching to the horizon. The gaze follows the following order: first you see the garden close by, then beyond, towards the more distant countryside that includes fields and dwellings, before finally coming to rest in the distance.

¹⁰ Belles, E. [@Echappeesbellesofficiel]. (2022, November 8). *Charme des jardins anglais - Échappées belles*. Youtube. <https://www.youtube.com/watch?v=w5GRfR5yrCY>

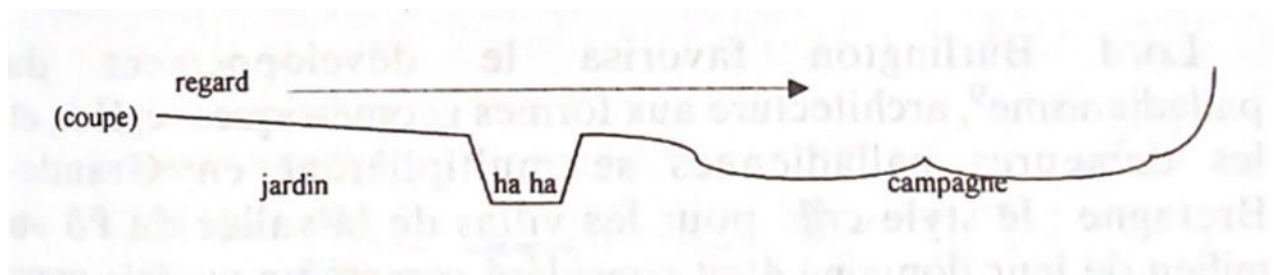
¹¹ Hübner, R., Lewis, D. M. G., Al-Shawaf, L., Semchenko, A. Y., & Flores, J. (2023). Evidence that the aesthetic preference for Hogarth's Line of Beauty is an evolutionary by-product. *Scientific Reports*, 13(1), 1–9. <https://doi.org/10.1038/s41598-023-31175-w>

¹² Christopher Thacker, *The History of Gardens*, London: Croom Helm, 1979, 182.



Martinet, M., & Châtel, L. (2001) « Jardin et Paysage en Grande Bretagne au XVIIIe siècle », page 27.

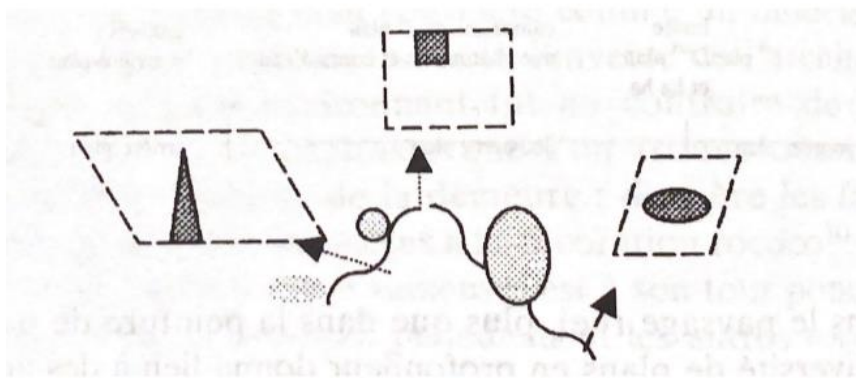
The ha-ha, whose invention Walpole attributes to Charles Bridgeman (1690-1738)¹³, adds to, and completes this process of the invisible limit.



Martinet, M., & Châtel, L. (2001) « Jardin et Paysage en Grande Bretagne au XVIIIe siècle », page 25.

Kent was then keen to adapt meaning to this space through meandering walks. Stops had to be marked out where the walker could get a good view of a well-composed landscape or of a building set off naturally, with benches or pavilions facing in the right direction. But it was also necessary to be strategic about their placement, as the aim was also to divert the walker's gaze in one direction and then in another, in order to increase diversity through the counter-curves of the path following each curve.

¹³ Girons, B. S. (2012). « Le ha-ha ou la limite invisible. » In *La limite* (pp. 153–168). Rennes, Presses universitaires de Rennes.

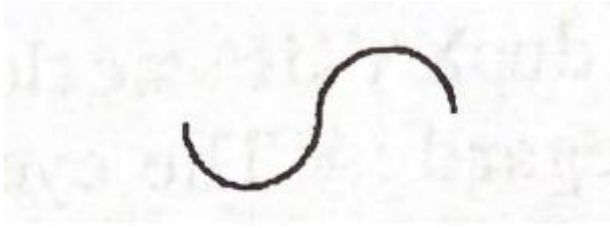


Martinet, M., & Châtel, L. (2001) « Jardin et Paysage en Grande Bretagne au XVIIIe siècle », page 28.

The 18th century wanted to offer a new meaning to contemplation, the total freedom of the gaze: “The eye naturally loves liberty and when it is in quest of prospects, will not remain content... till the whole limits of the horizon be given it to range through”¹⁴ it is the verb “range” that characterises the circuit of the gaze. The gardens at Stowe, which are part of this aesthetic, are among Kent's most characteristic gardens. And it was at Stowe that he supervised Lancelot Brown, who will remain the most popular figure in the history of the English garden, nicknamed Capability Brown because he used to tell his clients that their property contained “great capabilities”. So great was his influence that the contributions to the English garden made by his predecessors Charles Bridgeman and William Kent are often overlooked; and Horace Walpole himself admitted that Kent “had been replaced by a very able master”³. Capability Brown was therefore Kent's worthy successor, and his style was a continuation of what Kent had established: the undulating lines on the valley sides that Kent had favoured became Brown's essential motif: the serpentine line.¹⁵

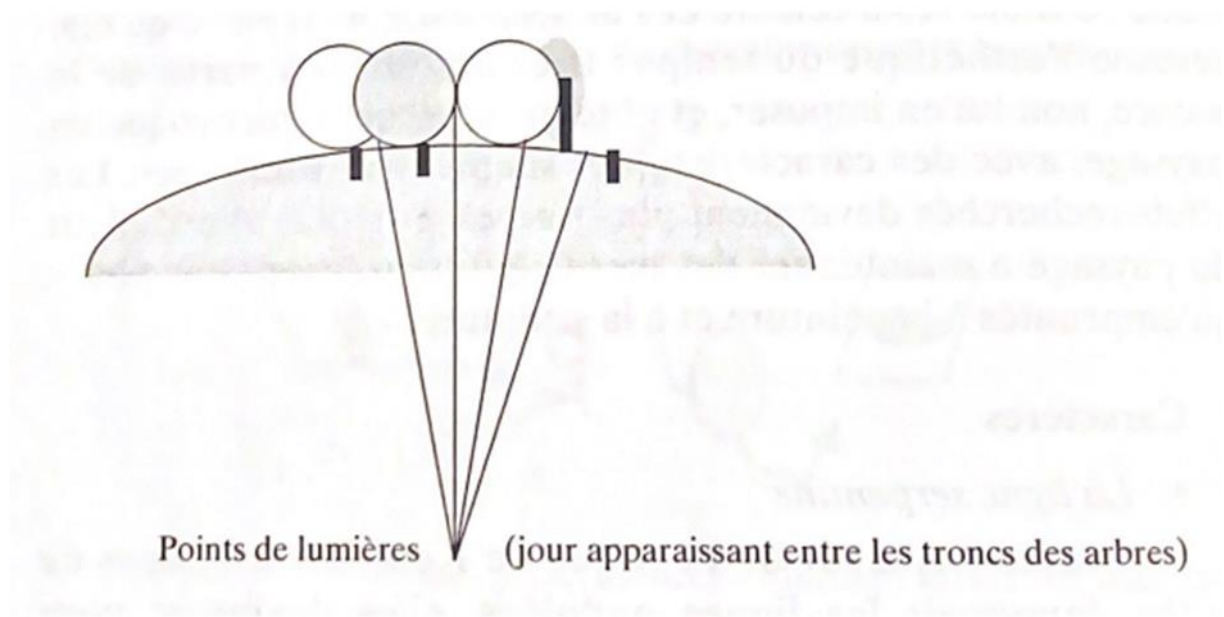
¹⁴ [William Gilpin], *A Dialogue upon the Gardens...at Stowe* (1748), London, John Dixon Hunt, 64.

¹⁵ Marie-Madeleine Martinet, Laurent Châtel, *Jardins et paysage en Grande-Bretagne au XVIIIe siècle*, 2001, Paris, Didier-Erudition, 29.



Martinet, M., & Châtel, L. (2001) « Jardin et Paysage en Grande Bretagne au XVIIIe siècle », page 30.

A double curve that created paths winding between them. In opposition to the rococo line, and therefore in opposition to the French style and to France. In the garden, it corresponded, according to Hogarth, to the undulating line of pictorial aesthetics that takes the eye on a “capricious chase”. Brown crowned the eminences with bunches of trees so that daylight could shine through the trunks. This arrangement drew the eye to these peaks because the points of light were made brighter between the dark parts.



Martinet, M., & Châtel, L. (2001) « Jardin et Paysage en Grande Bretagne au XVIIIe siècle », page 30.

For Brown, the water features were just as important as the land, and he greatly enlarged their size and changed their shape to make them less symmetrical.



The stretched, winding lakes are reminiscent of endless rivers. Photography of Stowe Gardens by Anna Stowe.

Brown decided to magnify the existing landscape. He worked on the perspectives to make them breathtaking, often using existing elements (church, castle, viewpoint, etc.). In the same spirit, he often used “Ha-Ha”, or “leaps of light”. This technique, which is both aesthetic and practical, created a walled moat with a flat bottom to prevent animals from climbing up, while remaining invisible from the level above. In this way, views were preserved.

He also created bridges spanning large lakes and ponds, whose curved design suggests that they are in fact rivers. This is perhaps his main trademark¹⁶. This article illustrates this with a photo of the gardens of Stourhead, which Joe Wright chose to shoot one of the most important scenes in the film; Darcy's declaration and before that we even see Elizabeth cross the bridge:



Photograph of Stourhead Garden

¹⁶ ‘CAPABILITY’ BROWN. (n.d.). Jardin de Luchane. Retrieved February 1, 2024, from <http://jardindeluchane.unblog.fr/2018/05/26/capability-brown/>



Elizabeth crossing the bridge to shelter from the rain in the neo-gothic temple of Apollo. [Film: 1:08:30].

The buildings are indeed often Gothic or Neo-Classical. It is the case in Stourhead as in the garden of Stowe:



Photograph of the Temple of Ancient Virtue in Stowe Garden.

Brown's lawns come right up to the front of the houses, dispelling the idea of a regular garden as seen from the windows, as it is the case at Stowe and Chatsworth for example. In 1764, he was appointed "Royal Gardener" at Hampton Court by King George III, which further established his reputation. He will always be regarded as England's greatest landscape gardener, and today more than thirty of the gardens he designed and laid out are still open to the public, including Chatsworth House, used in Wright's film as Pemberley House, where Capability Brown's style is clearly evident, as are the similarities with the Stowe gardens that Brown revolutionised:



Photograph of Stowe House, Buckinghamshire



Photograph of Chatsworth House, Derbyshire

Humphry Repton's gardens were rarely as extensive as those of Lancelot “Capability” Brown. Repton (Brown’s successor) was the one who embellished the estates of the lower landed gentry.¹⁷ From the residence, he envisaged gradual access to the gardens via terraces and staircases, adorned with balustrades. He was influenced by the Picturesque movement, which championed wild landscapes. The gothic imagination often merged into the picturesque at the end of the eighteenth century, but whereas the gothic had a literary origin, the picturesque, as the name implies, derived from a painterly concept. The pioneer of the Picturesque movement was the Revd William Gilpin, vicar of Boldre in the Forest, whose creed exerted a strong

¹⁷ Universalis, —. (n.d.). *Humphry Repton (1752-1818)*. Encyclopædia Universalis. Retrieved February 1, 2024, from <https://www.universalis.fr/encyclopedie/humphry-repton/>

influence on Jane Austen's generation growing up in the 1780s. His published *Tours to Picturesque Parts of Britain* were sought after by every person of taste who became eager to draw, collect prints and take part in the discovery of Britain. "Gilpin broke the spell of Italian landscape painting by showing that Britain was picturesque or worthy of painting."¹⁸ According to Laurent Châtel¹⁹, he came into conflict with theorists and practitioners such as Richard Payne Knight, who wrote about the picturesque and in his poem "The Landscape" (1794), wrote about how a landowner should arrange the scenes in his garden according to specific paintings and painters, as this would give the word picturesque its full relevance. However, Repton explains that a landowner does not necessarily have the intellectual and aesthetic baggage to shape his garden, which is not as large as those of the aristocracy, and that this is therefore not what a landowner is looking for. Repton approaches this in a more social way because he seems to reject the reference to painting. He says that it is of no use to the landscape architect, who is one himself, to design lawns at the residence and that it is better for the humblest to use gravel so that they can be assured of personal convenience and comfort. This was always interpreted as gardening for the industrial middle class of the late 18th century.

Until the eighteenth century, the French influence spread to England's architecture and garden design. French-style compositions, derived from the Italian garden, were extremely structured, with geometric parterres, symmetry, and perspective. The aim was to tame nature and demonstrate human power. The vogue for this type of garden ended in England under the influence of an aesthetic that favoured the rediscovery of nature in its wild and poetic aspect, where forests and mountains were no longer symbols of danger. The aim of this new form of garden was no longer to give a sense of control over nature for the sake of pomp and circumstance, to make it take on the marks of man's will, but to enjoy it. English gardens are organised along winding paths opening onto "picturesque" viewpoints which, by definition, belong to and relate to painting. This term is a very important key term in the landscape design of the English garden: these viewpoints are places where a painter would like to set up his easel. The composition of the viewpoint follows the rules of composition for a painting. The aim is to achieve a balance of volumes, this time without imposing a straight line, and to achieve variety and harmony of colour and plant materials. It therefore seems logical that landscape designers

¹⁸ Mavis Batey, *Jane Austen and the English Landscape*, London, Barn Elms Publishing 1996, 54.

¹⁹ Du patrimoine, C. de L. et [citedelarchitectureetdupat3377]. (2018, March 6). 10. *Jardin et esthétique des Lumières en Angleterre: révolution "anglaise" ou paysagisme "moderne"?* Youtube. <https://www.youtube.com/watch?v=qrjdhm79MZg>

were often painters²⁰. The English garden contrasted with the geometric system of classical gardens, designed mainly by architects, and highlighted a remarkable element of nature through the various viewpoints: it could be a rare tree with colourful foliage, a tortured trunk, a lawn, a stream, a pond, a meadow or even a precipice. It was the painter William Kent (1685-1748) who created the first landscape gardens.

The organisation of the English garden into a succession of viewpoints led designers to exploit or accentuate rather than correct the site's accidents. Reliefs thus became belvederes, escarpments caves. The expanses were miniaturised. They became totally symbolic of the large-scale natural space that provided the means of habitat and the vital foodstuffs supplied by plants and animals. The forest for firewood and timber became a grove. The grazing meadow became a mown lawn. The fishing pond became a leisure lake. The design of the English garden was irregular, the paths were winding, the vegetation seemingly untamed, gave a natural impression. The imperfections of the terrain like valleys and slopes, were preserved and exploited, and the itinerary was not signposted, as a walk in an English garden intended to leave a great deal to surprise and discovery. There were no straight paths to guide the walker's steps, but rather a desire for "poetic wandering". Thanks to the combination of various ornamental species, the shapes and colours of the plants were varied by the presence of shrubs and thickets. Architectural elements such as the two temples we mentioned earlier, rocks, statues and benches also contributed to the garden's decoration, while the lawns and paths also encouraged visitors to stroll. This is a type of garden that is not just an enclosed space. It is a landscape. It is a work of art. Because it wants itself to show the picturesque of its conception. Its aesthetic must therefore imitate nature, drawing inspiration from its wild side in order to recreate the effect produced by nature on the human soul, to recreate a natural setting in an approach that is as artistic as it is architectural. The choice of colours and shapes is designed to create a "living painting". Once again, we quote a tourist from the French TV programme *Échappées belles*, who visited the gardens of Scotney Castle and took a photo of the landscape and said, full of wonder: "It's a real painting and deserves to be painted. You get the impression that it's always been there, that it hasn't been worked on by man, very pretty". The English garden is very successful at imitating nature, and this refusal of topological regularity creates an aesthetic of renewal. Depending on the season and the time of day, the garden offers different sensations and views. The metamorphosis of the elements makes it a constantly renewed place. The

²⁰ In 1778, the painter Hubert Robert (1733-1808) was appointed draughtsman of the King's gardens and worked on the English-style gardens at Versailles, Compiègne and Rambouillet.

relationship with nature, and therefore with the world, is constantly reinvented. Landscape gardeners' aesthetic objectives are also to exalt the poetry of the English garden. It invites the visitor to daydream, which is why the gardener's work must be as unobtrusive as possible. The garden is a place without barriers or boundaries, where the eye can wander freely. These are gardens where you can choose between experiencing beauty, seeing things that are pleasant, peaceful, joyful, but also sometimes much darker, and it is in these strong feelings that the sublime finally manages to express itself.



Elizabeth standing on the Peak District, her gaze resting on this infinite view where every thought can unfold freely and without limit. [Film: 1:20:09].

The English garden is ultimately a natural paradise that is the pride of the English. We can quote Joe Wright when he comments on his work in the scene following the rejection of Mr Collins' marriage proposal by Elizabeth, who is standing in front of Longbourn Gardens: “we turned over and as I called action, the geese lifted up and flew across the lake. It was heaven” in his expression of wonder and contentment. The English garden, which is intended to be above all natural and picturesque, is perfectly expressed here.



Elizabeth standing in front Longbourn's Garden. [Film: 50:56].

2- Jane Austen's integration in this aesthetic

This part of our study will be essentially based on Mavis Batey's work *Jane Austen and the English Landscape* as it is very complete. It will allow us to obtain all the answers we need to understand Austen's integration in the 18th century garden aesthetic.

Mavis Batey, in the first chapter of her work explains that:

The idea of linking sensibility and landscape in literature, art and landscape gardening had been gathering strength all through the eighteenth century and we can chart its progress in the sequence of Jane Austen's novels as the plots revolve around her heroines. Marianne Dashwood in *Sense and Sensibility* is a heroine whose excessive sensibility is derived from sentimental fiction; Catherine Morland of *Northanger Abbey* is a victim of a surfeit of gothic novels. Elizabeth Bennet of *Pride and Prejudice* loved walking in the countryside and country parks and, like her creator, was kind of enamoured of William Gilpin's writings on the Picturesque.²¹

Austen uses the landscape to create romance for example when Jane finds herself ill and her sister undertakes a three-mile walk, almost a run, down the end of the road to Netherfield that clearly arouses Darcy's interest, as he responds to the provocation of Miss Bingley who is hopelessly in love with him, "I am afraid, Mr. Darcy, that this adventure has rather affected your admiration of her fine eyes." "Not at all, they were brightened by the exercise." (31) And this of course also shows the fraternal love that exists between the two sisters.

We can say that parks and gardens play an important role in Jane Austen's novels. The characters she creates are proof of this. For example, in her last novel *Persuasion* (1817), when Sir Walter Elliot, after accumulating too many debts, finds himself obliged to let Kellynch Hall to Amiral Croft and his officers. He warns his agent that he is not fond of the idea of his shrubberies always being approachable and he even recommends Elizabeth Elliot to be on her guard with respect to her flower garden, and it is worth noting that this has been retained in the 2022 film adaptation of the novel, as a way of preserving the author's style. In fact, many of the fictional places in her stories are drawn from her own experiences, as Jane Austen was a woman who travelled quite frequently. Indeed, it was while visiting Rowling that she met some of the strong personalities who were to give rise to Mr Darcy's aunt, Lady Catherine de Bourgh, who was of course associated with the grandiose Rosings Park, born of the many elegant mansions there, such as Chilham Castle, Eastwell Park and Godinton. She also sometimes visited her brother Edward's in-laws in Goodnestone, where she enjoyed strolling through the park, but like

²¹ Mavis Batey, *Jane Austen and the English Landscape*, London, Barn Elms Publishing, 1996, 8.

Elizabeth Bennet at Rosings, she took these houses in her stride.²² When she could not go as it was the case when she was writing *Mansfield Park*, she sent off an enquiry to find out if there were hedgerows in Northamptonshire because she wanted to give Mrs Grant at the rectory such an ornamental shrubbery walk as her and her family had in the Chawton Garden when they visited Edward Austen settled there.²³ “If Jane Austen describes specific scenes in her novels, they were always places with which she was acquainted or had read about”²⁴ and among those places we also find the Peak district that Elizabeth visits with her aunt and uncle.

The Austens were themselves really fond of promenades and “this was the landscape of husbandry that delighted the whole family, not just as walkers, but with real involvement in the farming community.”²⁵ It is when they returned from Bath to their lives in the countryside, at Chawton, that Austen started to write the original *Pride and Prejudice*, First Impressions in 1796²⁶. Jane Austen drew much of her inspiration from the writings of the poet William Cowper, who wrote very gentle descriptions of nature and rural pleasures, and the ingredients of domestic bliss to which Cowper aspired in his own life struck a chord in our writer's heart. In his poem “The Task”, we find the description of shady walks and arbours, the Gothic temple in nature, the moss house in the groves, the orchard, the rustic bridge, the avenue of lime trees. He moved to Weston Underwood's lodge in 1786 where they wandered through its shrubbery and wilderness. According to Mavis Batey “it was the kind of garden the Austens would have approved of, and they would know, like the Bennets in *Pride and Prejudice*, that the winding years of wilderness gave ample space to the narrow grounds with innocent deception.” Batey goes on to explain that “wilderness, bushes and orchards served as outdoor rooms for confidential meetings in the plots of Jane Austen's novels and their own bush walks at Chawton²⁷ gave them the same pleasure that Cowper derived from his.”²⁸.

Henry Austen said about his sister that she was a great admirer of the landscape and according to Batey clear proof exists to confirm that Austen had read Gilpin's publication with interest and profit. We know that Gilpin was the one who gave a new meaning to the word “landscape” because until then it was only related to stage scenery. So, he associated pictures with the appreciation of natural scenery, and it became the new fad of picturesque observation which

²² Mavis Batey, *Jane Austen and the English Landscape*, London, Barn Elms Publishing 1996, 101.

²³ Mavis Batey, *Jane Austen and the English Landscape*, London, Barn Elms Publishing 1996, 112.

²⁴ Mavis Batey, *Jane Austen and the English Landscape*, Ibid., 12.

²⁵ Mavis Batey, *Jane Austen and the English Landscape*, Ibid., 16.

²⁶ Mavis Batey, *Jane Austen and the English Landscape*, Ibid., 21.

²⁷ Jane Austen's brother Edward inherited Chawton House.

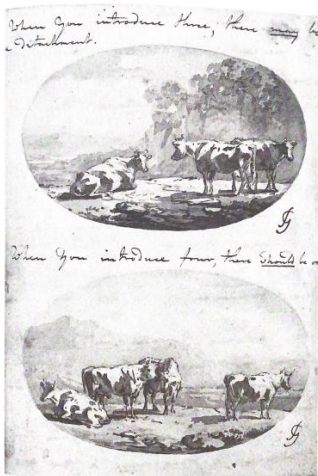
²⁸ Mavis Batey, *Jane Austen and the English Landscape*, Ibid., 25.

was perfectly described by Jane Austen in *Northanger Abbey*, indeed, the fashionable Henry Tilney and his sister were seen to be “viewing the country with the eyes of persons accustomed to drawing and decided on its capability of being formed into pictures with all the eagerness of real taste”.²⁹

In *Pride and Prejudice*, our heroine goes on a picturesque tour, she was clearly made to study Gilpin’s Tour of the Lakes before she set off with the Gardiners “in pursuit of novelty and amusement” which was Gilpin’s own definition of picturesque travel according to Mavis Batey³⁰ and we will quote Austen here:

And when we do return, it shall not be like other travellers, without being able to give an accurate idea of anything” she said, “We will know where we have gone – we will recollect what we have seen. Lakes, mountains, and rivers shall not be jumbled together in our imagination; nor, when we attempt to describe any particular scene, will we begin quarrelling about its relative situation. (139).

Even though Jane Austen never went on the Lake Tour, it makes no doubt that she had read Gilpin’s *Lake Tour* thoroughly as she followed, as almost every other landscape painter, Gilpin’s instructions for the picturesque grouping of cows. Indeed, in his work Gilpin had advised that the only way to make cow groups well was to unite three and remove the fourth and in *Pride and Prejudice* when Miss Bingley and Mrs Hurst are walking with Mr Darcy in the Netherfield shrubbery, the latter offers Elizabeth to join their group walk but she replied, “No, no stay where you are, you are charmingly grouped and appear to uncommon advantage. The picturesque would be spoilt by admitting the fourth. Goodbye”. (48) :



Batey, M. (1996) “Jane Austen and the English landscape”, page 65.

²⁹ Jane Austen, *Northanger Abbey*, 1817, 89.

³⁰ Mavis Batey, *Jane Austen and the English Landscape*, London, Barn Elms Publishing, 1996, 64.

After further trials and tribulations with Mr Darcy, Elizabeth's projected Lakes tour with her relatives takes place: "Adieu to disappointment and spleen. What are men to rocks and mountains? Oh! What hours of transport we shall spend!" (139) Mr Gardiner's business appointments are, in the event, to curtail Elizabeth's tour to the Lakes to permit only a visit to Derbyshire. Elizabeth is excessively disappointed, she had set her heart on seeing the Lakes, but soon cheerfully reconciles herself to visit all the celebrated beauties of Matlock, Chatsworth, Dovedale, or the Peak.³¹

In the novel we study, a lot of things occur in the gardens, and we will explain this in a detailed way in the second part, but one thing we can notice is that Pemberley House is the only place which is described in detail by Austen. Mavis Batey in her work devotes an entire chapter to Mr Darcy's place, entitled "The beautiful grounds at Pemberley". She explains that Jane Austen had in any case, learnt from Gilpin's Tour all she needed to know about the district and the contrast of grey limestone rocks and rich tints of hanging woods that characterised the picturesque landscape her heroine Elizabeth Bennet visits. The author found no difficulty in giving Mr Darcy's Derbyshire Pemberley a correctly picturesque setting in *Pride and Prejudice*. These are the last words of Batey in this chapter entitled "Enamoured of Gilpin". In 1806, the Austens may have made a similar tour to the one Elizabeth and the Gardiners make when they tour Matlock and Dovedale just before visiting Pemberley, according to Batey.³²

Pemberley plays an important role in the plot of *Pride and Prejudice*, as Austen chooses Darcy's estate so that Elizabeth understands that he is a man of morals and good taste, and Batey adds: "What better than to give him a landscape of which Gilpin, Jane Austen's best of men, would have approved; a landscape in character with his picturesque Derbyshire scene?"³³. Batey also says that Jane Austen would have seen many engravings of Capability Brown landscapes in books of gentlemen's seats and that she probably knew Highclere, laid out by the professional practitioner of satisfying landscape with smooth lawns and slopes, serpentine rivers, clumps of trees and open views, in 1770. Mavis Batey insists on the fact that Gilpin was the most important source of inspiration when it came to scenery in her novel: "Mr Darcy needed a different style of landscape" from the rest of the estates in the novel we presume "to show off his taste and feeling and it was to Gilpin that Jane Austen turned for guidance on the layout of Pemberley". Indeed, Pemberley's attraction was Gilpin's picturesque beauty, where nature's rude views were

³¹ Mavis Batey, *Jane Austen and the English Landscape*, London, Barn Elms Publishing, 1996, 65.

³² Mavis Batey, *Jane Austen and the English Landscape*, Ibid., 67.

³³ Mavis Batey, *Jane Austen and the English Landscape*, Ibid., 68.

not rejected and where the abrupt strength of character of the Derbyshire scene was preferred to smoothness and Elizabeth Bennet felt that “she had never seen a place for which nature had done more” and this was the nature that William Gilpin had taught Austen’s generation to seek out and admire with a picturesque eye.³⁴ And even if it did not correspond to the gracefully elegant nature of Capability Brown, there was no question in Gilpin’s mind of censuring his landscaping out of hand. In fact, in Gilpin’s work *Forest Scenery*, he referred to Brown as an ingenious improver and his first experience of this landscape style in gardening had been when he visited Stowe in 1748, which he much admired. As we explained it before, it was Brown’s concept to add a bridge in the garden and the only one in Pemberley, crossed the trout stream, of which Darcy offered so civilly Mr Gardiner to fish in, was a simple bridge that Gilpin would have approved as it fitted very well the general atmosphere of the place. Pemberley was the landscape gardening counterpart of a Gilpin picturesque tour with its notable circuit walk through its beautiful grounds, and the house was also picturesquely situated on raised ground backed by high wooded hills. In the novel when the housekeeper shows them round, Elizabeth Bennet remarks approvingly that the river, the high wooded hills, and the winding valley can be viewed from different angles from every room in the house, so that “from every window there [are] beauties to be seen”. (218). And Joe Wright chose to convey this on screen when our visiting heroine finds herself alone in one of the rooms of the house, her gaze is almost directly drawn to the outside and through the camera we follow her gaze as it comes to rest on the view of the garden.



³⁴ Mavis Batey, *Jane Austen and the English Landscape*, London, Barn Elms Publishing, 1996, 69.



Elizabeth visiting Pemberley House. [Film: 1:21:39].

According to Mavis Batey, William Gilpin recommended varied arrangement of the walks and the foreground planting along them because that was crucial to the success of hide and seek views and in *Pride and Prejudice*, Jane Austen described in unusual detail, such a picturesque circuit walk at Pemberley, which varied the scene with hide and discover views and Gilpinesque stations:

They entered the woods, and bidding adieu to the river for a while, ascended some of the higher grounds; whence in spots where the opening of the trees gave the eye power to wander, were many charming views of the valley, the opposite hills, with the long range of woods overspreading many, and occasionally part of the stream... they pursued the accustomed circuit; which brought them again, after some time, in a decent among hanging woods, to the edge of the water, in one of its narrowest parts. They crossed it by a simple bridge, in character with the general air of the scene; it was a spot less adorned than any they had yet visited; and the valley, here contracted into a glen,

allowed room only for the stream, and a narrow walk amidst the rough coppice-wood, which bordered it. (226).

To conclude on this, we will say that as a writer, Austen's work is integrated into the aesthetics of 18th century English landscape, essentially through Gilpin, but also through his predecessors, who gave rise to this notion of picturesque. Indeed, her fictional Pemberley and its fictitious literary landscape were created in the same way that Gilpin said he composed his picturesque landscapes. As Austen placed Pemberley House in the vicinity of Bakewell it is logical that Chatsworth House was suggested to be the real Pemberley, but Mavis Batey explains that Gilpin had not been impressed with it because in some places some old artificial formalities remained and Batey ends this chapter saying that "if the Austens did travel picturesquely into Derbyshire in 1806, and by way of souvenirs, rob Mr Darcy's county of a few petrified spars of the kind of Gilpin had described in his *Tour*, they would surely have had much amusement in trying to find a spot which would do justice to the Gilpin-inspired beautiful grounds at Pemberley."³⁵

³⁵ Mavis Batey, *Jane Austen and the English Landscape*, London, Barn Elms Publishing, 1996, 77.

**THE GARDEN AS A CATALYST OF THE
CHARACTER'S PERSONAL
DEVELOPMENT AND THEIR
ROMANTIC ENCOUNTERS**

1- An emotional refuge that favours personal reflections

Kent realised that “All nature was a garden”³⁶, and in the midst of this nature, these gardens, Austen's Elizabeth seems to find refuge, a sanctuary of peace where she can give free rein to her thoughts. After Darcy's declaration, she takes refuge in the gardens of Rosings to try to get over it, to gather her thoughts or even to stop thinking about it; “it was impossible to think of anything else; and, totally indisposed for employment, she resolved, soon after breakfast, to indulge herself in air and exercise” (136). But it is only two pages later in the novel that Darcy finds her in the park to give her the letter, which leads her to another kind of reflection that keeps her in the garden for a couple hours; “I have been walking in the grove some time in the hope of meeting you. Will you do me the honour of reading that letter?”. (137). We note that the question sounds like a marriage proposal from Darcy, so we are still in a romantic atmosphere. It is indeed at Rosings that Darcy gives her his letter, one of the most important letters of the plot that she reads while walking in the garden. She stands there for a long moment thinking about what she has just learnt, and this is a key moment in the story because, in spite of herself, she has to re-examine her judgement of Mr Darcy: “After wandering for two hours along the lane, indulging in all sorts of thoughts”. (146). Her reflexion goes on for two more chapters:

Reflection must be reserved for solitary hours; whenever she was alone, she gave way to it as the greatest relief; and not a day went by without a solitary walk, in which she might indulge in all the delight of unpleasant recollections. Mr. Darcy's letter she was in a fair way of soon knowing by heart. She studied every sentence; and her feelings towards its writer were at times widely different. (148).

It proves once more that the garden represents for Elizabeth a sanctuary of peace where she can gather her thoughts, think deeply, and even question herself. Indeed, she keeps on reading this letter again and again to understand it and its author better, and she chooses the garden to do this. This is also the case when she receives the letter from her aunt Mrs. Gardiner that will reveal the role Darcy played to save the Bennet's family honour and it is after that revelation that “Her heart did whisper that he had done it for her.” (227), so we know that her heart has fallen for Darcy.

Elizabeth had the satisfaction of receiving an answer to her letter as soon as she possibly could. She was no sooner in possession of it than, hurrying into the little copse [in Longbourn], where she was

³⁶ Christopher Thacker, *The History of Gardens*, London: Croom Helm, 1979, 182.

least likely to be interrupted, she sat down on one of the benches and prepared to be happy; for the length of the letter convinced her that it did not contain a denial. (223).

Like his daughter, Mr. Bennet finds peace in Longbourn's garden, so he can read the long-awaited letter from Mr. Gardiner and think and decide about the news it contains. Mr. Bennet will reveal the contents to his eldest daughters, so the garden is a place of revelation and a place to think about these: "If you are looking for my master, ma'am, he is walking towards the little copse." (209).

Longbourn's park is also a place where Elizabeth finds refuge after Mr Bingley and Mr Darcy visit to Longbourn for the first time since Mr Bingley left. Mr Darcy actually ignored her and she felt upset about it so she went outside as if she needed to be comforted by nature: "As soon as they were gone, Elizabeth walked out to recover her spirits; or in other words, to dwell without interruption on those subjects that must deaden them more. Mr. Darcy's behaviour astonished and vexed her." (236). Generally speaking, Elizabeth is a character in need of freedom and escape, of the great outdoors and in search of adventures that will amuse her, but also sometimes in need of escaping her family in order to find some peace. Joe Wright captures this in the opening scene, when Elizabeth emerges from the paths of Longbourn immersed in her novel. In his commentary Wright adds that "reading a story that is about to happen to her" this is also why he speaks of circularity in his work. She cultivates her mind away from her noisy family, as in the next scene we hear what her mother tells her father from outside the house: "My dear Mr. Bennet, have you heard? Netherfield Park is let at last. Do you not want to know who has taken it?"³⁷.



Close-up on Elizabeth reading in Longbourn's gardens. [Film: 00:01:21].

³⁷ *Pride and Prejudice* [Film: 0:03:11], Joe Wright, 2005.

This is also the case when Elizabeth stands on the cliff when she travels with her aunt and uncle in the Peak District. Wright describes this shot as “extreme wide” and “dramatic cut”, where Elizabeth appears pensive in front of this immensity, this circuit is like therapy for her, it's a kind of sanctuary, a haven of peace where she can give free rein to her thoughts and emotions. She looks like an angel with her skirt blown by the wind, and it is typically romantic as the Peak District evokes another similar National Park, the Lake District, the place the romantic poets would choose as their place of predilection. It foreshadows the shooting aspect of nature exalted by Wordsworth and the other “Lake Poet” (Coleridge and Southey among others). And of course, it's a magnificent overall shot to see on screen:



Overall plan of Elizabeth standing on the Peak District. It also shows her visceral need for fresh air and space away from societal norms. [Film: 1:20:09].



Close-up on Elizabeth contemplating the immensity stretching out in front of her. [Film: 1:21:00].

2- A common space conducive to meetings, dialogues, and revelations

Jane Austen chooses to have her characters interact in the garden and those she is particularly fond of, enjoy natural spaces and landscapes, gardens, and parks. This is obviously the case with her heroine Miss Elizabeth Bennet, who is not afraid to take the long walk to Netherfield to check on her sister's health:

Elizabeth, feeling really anxious, was determined to go to her, though the carriage was not to be had; and as she was no horsewoman, walking was her only alternative. She declared her resolution. "How can you be so silly," cried her mother, "as to think of such a thing, in all this dirt! You will not be fit to be seen when you get there." "I shall be very fit to see Jane—which is all I want." "Is this a hint to me, Lizzy," said her father, "to send for the horses?" "No, indeed, I do not wish to avoid the walk. The distance is nothing when one has a motive; only three miles. I shall be back by dinner." (22).

In the 2005 film, the scene is adapted, which shows its importance, and at Pemberley when Darcy offers Elizabeth a lift home, she responds: "I am very fond of walking."³⁸ It is during this conversation that Darcy gathers the information she needs to meet Mr and Mrs Gardiner at the inn where they are staying with their niece, and to invite them the next day to Pemberley so that Elizabeth can meet Miss Georgina Darcy, his younger sister. Promenade is also a favourite pastime of Elizabeth's aunt and uncle, the Gardiners, and the fact that Austen chose to call them "Gardiner", which sounds like the word "garden", is indicative of this. They are a key couple in this story. Indeed, without the visit at Pemberley organised by the Gardiners, Elizabeth and Darcy would never have married. And as we already said the similarity between "Gardiner" and "Garden" is so visible that we can say that it is the garden that is at the root of their happy union. Austen ended her novel on these lines: "They were both ever sensible of the warmest gratitude towards the persons who, by bringing her into Derbyshire, had been the means of uniting them." (273).

Sometimes these meetings are deliberate, as when Elizabeth and Wickham isolate themselves from the rest of Elizabeth's sisters on their return from Meryton, to talk. It is in this scene, set in a natural landscape, that Elizabeth, curious by nature, initiates a conversation about Mr Darcy, whom they had briefly met just before.

³⁸ *Pride and Prejudice* [Film: 1:27:01], Joe Wright, 2005.



Elizabeth and Mr Wickham talking about Mr Darcy. [Film: 00:30:32].

Wright says in the film commentary that the scene happened to be “under a tree because of the rain in fact: “so the fact it was raining meant we set the scene under a tree, whereas I wouldn’t otherwise”³⁹. She is sitting at the foot of a tree and her burgeoning affection for Wickham clearly distorts her opinion of Darcy even more, as she seems to drink in Wickham's words even though she barely knows him. Sitting at the foot of this tree, she seems at one with nature, which makes her pure and naive. We can also note the positions of the two characters in this scene. Wickham is standing over Elizabeth as if he were imprisoning her in her lie; he is the one leading this exchange and seems to be all-powerful (because he has information about Darcy and his actions that Elizabeth does not have, and she likes to believe him because it only confirms the negative image she already has of Darcy). This is in fact a completed stereotypical dramatization of the said complementariness between masculine virtues (action/ standing/ asserting power) and the female ones (being passive, a receptacle for man’s assertion). Elizabeth, on the other hand, remains motionless throughout the exchange, following him with her gaze and seeming entranced, under his spell, but also powerless, taking what she is given without resistance and without giving Darcy the benefit of the doubt.

The term “park” is often used, and we have to note that its first definition, that is to say the “recreational land” where people and children usually go to have some fun and to be entertained. And the 18th century English garden was a place where you could get entertained, and if you were to meet women there, it was a chance to court her:

Within doors there was Lady Catherine, books, and a billiard-table, but gentlemen [Darcy and his cousin staying at Rosings Park] cannot always be within doors; and in the nearness of the Parsonage,

³⁹ *Pride and Prejudice* [Film: Bonus], Joe Wright, 2005.

or the pleasantness of the walk to it, or of the people who lived in it, the two cousins found a temptation from this period of walking thither almost every day. (126).

We of course know here the real reason of these visit, of course Colonel Fitzwilliam appreciate Elizabeth's company, but it must be his cousin Mr. Darcy who really wants to come visit the Collins as he knows that Elizabeth is there and that he wants to see her. We certainly know that dating was hard at that time as there were rules. The most acceptable way to behave was looking as though you did not want a husband, even though you did. But human nature being what it was, women and men had to find ways of attracting each other. Even though there were always codes of conduct between young people when courting. The fact that it is difficult to talk to someone who you are in love with is brilliantly highlighted in the etiquette of Austen's period where you actually, physically were not allowed to talk to them alone. In the gardens, men and women were able to be together without a chaperone and were able to talk to each other.

Chance encounters in the garden are also very present in Austen's novel, and the architecture of the 18th century English garden is bound to encourage them, especially the serpentine line, which by its very name and definition undulates like a snake. The animal of Genesis that leads to the fall of Adam and Eve. The snake drives them to sin. Indeed, the paths were waving (like a snake) and so people could bump into each other unexpectedly. More than once, the characters will find themselves on these winding paths, alone or accompanied, exchanging secrets. For example, in Netherfield Park Caroline Bingley reveals what she really thinks about Elizabeth and her family to Darcy, and she would never have done this in front of her. We understand from the lines that follow, that Caroline feared for a moment that Elizabeth overheard what she just said:

Miss Bingley saw, or suspected enough to be jealous; and her great anxiety for the recovery of her dear friend Jane received some assistance from her desire of getting rid of Elizabeth. She often tried to provoke Darcy into disliking her guest, by talking of their supposed marriage, and planning his happiness in such an alliance. "I hope," [said Miss Bingley with sarcasm], as they were walking together in the shrubbery the next day, "you will give your mother-in-law a few hints, when this desirable event takes place, as to the advantage of holding her tongue; and if you can compass it, do sure the younger girls of running after officers. And, if I may mention so delicate a subject, endeavour to check that little something, bordering on conceit and impertinence, which your lady possesses." [...] Do let the portraits of your uncle and aunt Phillips be placed in the gallery at Pemberley. Put them next to your great-uncle the judge. They are in the same profession, you know, only in different lines. As for your Elizabeth's picture, you must not have it taken, for what painter could do justice to those beautiful eyes?" [...] "At that moment they were met from another walk by

Mrs. Hurst and Elizabeth herself. "I did not know that you intended to walk," said Miss Bingley, in some confusion, lest they had been overheard." (36).

During her stay with her friend Charlotte Collins, Elizabeth often goes for walks in Rosings Park. The name Rosings is based on the flower, the rose, which is a symbol of love, and in these gardens, Darcy will try to get closer to Elizabeth to show her his interest:

More than once did Elizabeth, in her ramble within the park, unexpectedly meet Mr. Darcy. She felt all the perverseness of the mischance that should bring him where no one else was brought, and, to prevent its ever happening again, took care to inform him at first that it was a favourite haunt of hers. How it could occur a second time, therefore, was very odd! Yet it did, and even a third. It seemed like wilful ill-nature, or a voluntary penance, for on these occasions it was not merely a few formal inquiries and an awkward pause and then away, but he actually thought it necessary to turn back and walk with her. He never said a great deal, nor did she give herself the trouble of talking or of listening much; but it struck her in the course of their third rencontre that he was asking some odd unconnected questions—about her pleasure in being at Hunsford, her love of solitary walks, [...] and she was quite glad to find herself at the gate in the pales opposite the Parsonage. (127).

Here, the fact that Elizabeth does not understand that Darcy loves her and even understands the opposite is quite funny for the reader. Elizabeth indeed tells him that it is her favourite path to walk in, so she thinks he is never going to come here again while it is in fact the opposite; Darcy thinks it is a sign from her that is why he will declare his love for her soon after. He also keeps on coming there on purpose to see Elizabeth and to walk with her while Elizabeth does not understand why as he barely speaks to her. Anyway, wanted or not, (wanted by Darcy but not wanted by Elizabeth) these encounters in the gardens of Rosings lead to conversation, contact, and create a certain intimacy as they are alone. Elizabeth will also find herself alone with Colonel Fitz William, walking in Rosings Park, but this time there will be nothing romantic about the atmosphere, but it will be time for revelations, as the Colonel will confess to Elizabeth why Mr Bingley left Netherfield so hastily, leaving Jane Bennet behind. He will reveal her the role Darcy played in his friend's decision. Mr Darcy is indeed the one who advised Mr Bingley not to marry the eldest of the Bennets. These revelations are at the heart of the novel's plot.

She was engaged one day as she walked, in perusing Jane's last letter, and dwelling on some passages which proved that Jane had not written in spirits, when, instead of being again surprised by Mr. Darcy, she saw on looking up that Colonel Fitzwilliam was meeting her. Putting away the letter immediately and forcing a smile, she said: "I did not know before that you ever walked this way."

“I have been making the tour of the park,” he replied, “as I generally do every year, and intend to close it with a call at the Parsonage. Are you going much farther?” “No, I should have turned in a moment.” And accordingly, she did turn, and they walked towards the Parsonage together. (128).

In the movie, it happens differently, indeed, the revelation takes place in the church but and Darcy’s love declaration happens right after in the gardens of Stourhead. Maybe the declaration scene deserved to be more enhanced according to the film director because this is when Elizabeth gets the confirmation of Colonel Fitz William’s confessions, as well as Darcy’s declaration of love. Mr. Wickham’s case is also discussed during their argument, and after his marriage to Lydia Bennet, during a walk with his sister-in-law Elizabeth in the garden at Longbourn, he simply will not deny Darcy’s account of his actions as he understands he has been unmasked “it was not wholly without foundation” (228), as Elizabeth accuses him of lying with expressions like “I have heard” (228) which confirms to Elizabeth Darcy’s honesty.

Pemberley House essentially symbolises the culmination of the novel and of Elizabeth’s quest, which in fact perfectly reflects Darcy’s deep personality and moral qualities, which are a revelation to our heroine. The water of the stream that flows through the gardens of Pemberley represents purity, clarity, and renewal, as Elizabeth begins to see Darcy in a new light and the bountiful nature of his estate reflects her own generosity, which blurs her prideful behaviour at the beginning. Their meeting in the park and the walk they take there are significant in the progression of their relationship. So, Elizabeth discovering Pemberley represents the biggest revelation of the story that is why Darcy’s estate is really at the centre of the plot:

Whilst wandering on in this slow manner, they were again surprised, and Elizabeth’s astonishment was quite equal to what it had been at first, by the sight of Mr. Darcy approaching them, and at no great distance. [...] With a glance, she saw that he had lost none of his recent civility; and, to imitate his politeness, she began, as they met, to admire the beauty of the place; but she had not got beyond the words “delightful,” and “charming,” when some unlucky recollections obtruded, and she fancied that praise of Pemberley from her might be mischievously construed. Her colour changed, and she said no more. Mrs. Gardiner was standing a little behind; and on her pausing, he asked her if she would do him the honour of introducing him to her friends. This was a stroke of civility for which she was quite unprepared; and she could hardly suppress a smile at his being now seeking the acquaintance of some of those very people against whom his pride had revolted in his offer to herself. [...] That he was surprised by the connection was evident; he sustained it, however, with fortitude, and so far from going away, turned his back with them, and entered into conversation with Mr. Gardiner. Elizabeth could not but be pleased, [...] The conversation soon turned upon fishing; and she heard Mr. Darcy invite him, with the greatest civility, to fish there as often as he chose while he continued in the neighbourhood, offering at the same time to supply him with fishing tackle, and pointing out those parts of the stream where there was usually most sport. [...] After walking some

time in this way, the two ladies in front, the two gentlemen behind, on resuming their places, after descending to the brink of the river for the better inspection of some curious water-plant, there chanced to be a little alteration. [...] Mr. Darcy took her place by her niece, and they walked on together. (176).

Darcy and Elizabeth meet indeed for the second time in the parc here. But this time Darcy asks to be introduced to Elizabeth's aunt and uncle, which will influence their future union very positively as they will become close friends but also at this moment, it will influence the perception of Darcy's character by Elizabeth again. Pemberley's park in this chapter reveals the real Darcy, the one who has no disdain toward people from a lower rank, the one Elizabeth starts to like. And this personification of Pemberley in Darcy keeps going as Elizabeth herself fears that the owner should take the compliments, she addresses about the park for himself, and that would be rude from her. It is when they find themselves walking side by side that Darcy asks Elizabeth to meet his sister, which can be considered as an honour because we know, and so does Elizabeth, how much his sister means to him. It is at the end of this walk that a first real physical contact occurs between the two: "Mr. Darcy handed the ladies into the carriage; and when it drove off, Elizabeth saw him walking slowly towards the house." (178), and it obviously does not have the same meaning as the one between Darcy and Mrs. Gardiner. Of course, during balls there is physical contact between dancers, but it takes place in the presence of society, which makes it much less intimate than this one. Joe Wright recreates this intimate contact but it was at a time when Elizabeth did not hold Darcy in high esteem, but he already did at that time, and what is interesting in this scene is that both of them seem confused by this gesture; Elizabeth seems to be completely surprised because such a gesture does not make any sense to her (and in this scene Darcy hold her hand only), and Darcy is undoubtedly surprised to have developed affection (as fast) and feelings for Elizabeth. But everything is clearer at Pemberley, Darcy has completely accepted his feelings for Elizabeth who starts to fall in love with him.



Darcy helping Elizabeth to get into the carriage. [Film: 00:24:21].

Back in Longbourn, after Mr. Bingley finally returned there to propose to Jane Bennet which finally allowed Mr. Darcy and Elizabeth Bennet to get engaged too:

The gentlemen arrived early; and, before Mrs. Bennet had time to tell him of their having seen his aunt, of which her daughter sat in momentary dread, Bingley, who wanted to be alone with Jane, proposed their all walking out. [...] the remaining five set off together. Bingley and Jane, however, soon allowed the others to outstrip them. They lagged behind, while Elizabeth, Kitty, and Darcy were to entertain each other. [...] They walked towards the Lucases, because Kitty wished to call upon Maria; and as Elizabeth saw no occasion for making it a general concern, when Kitty left them she went boldly on with him alone. (256).

This group promenade in Longbourn finally ends with our two couples, Jane and Bingley leading the way, Elizabeth and Darcy a few yards behind. At that time, it was not that easy to be alone with someone of the opposite sex if you were not married. And since the gardens favoured private conversations, it was perfectly acceptable to suggest a group walk as a pretext to isolate yourself with another person and spend a special moment together and exchange in complete privacy. This is the case here, for Mr. Bingley and Jane Bennet who are just engaged. It is Charles Bingley who took the initiative, eager to spend time with his future wife. And it is a key moment for Elizabeth and Darcy too as it is during this walk that they are going to get engaged. Darcy confesses his feelings again and asks Elizabeth for her hand in marriage for the second time. The final denouement takes place in Longbourn Park, as we saw in the film. This time Elizabeth responds very positively, still walking along the path away from prying eyes. I think it is because they are “hidden” in the gardens that Darcy is very expressive in showing his feelings, for example when he says, “and such I might still have been but for you, dearest, loveliest Elizabeth!” (257). The garden is a place that very often leads to conversation. In the

end, it could be said that what matters most is not the garden itself, but what happens there, what is said there and the consequences this has, whether important decisions, arguments, confessions, reconciliations, or all of these at once.

“If you will thank me, he replied”, “let it be for yourself alone. That the wish of giving happiness to you might add force to the other inducements which led me on, I shall not attempt to deny. But your family owe me nothing. Much as I respect them, I believe I thought only of you.” Elizabeth was too much embarrassed to say a word. After a short pause, her companion added, “You are too generous to trifle with me. If your feelings are still what they were last April, tell me so at once. My affections and wishes are unchanged, but one word from you will silence me on this subject for ever.” (257).

Elizabeth Darcy took another promenade together, again planned by Mr. Bingley so he can stay at home alone with Jane and of course very encouraged by Mrs. Bennet. The comical aspect of Austen's writing is perceptible here, as Elizabeth's mother thinks that it is a chore to find herself alone with Mr. Darcy when it is the opposite. Moreover, it is during this promenade that they will both agree on asking Lizzy's father benediction for them to get married, another important decision made in the park while walking together:

As soon as they entered, Bingley looked at her so expressively, and shook hands with such warmth, as left no doubt of his good information; and he soon afterwards said aloud, “Mrs. Bennet, have you no more lanes hereabouts in which Lizzy may lose her way again to-day?” [...] “I am quite sorry, Lizzy, that you should be forced to have that disagreeable man all to yourself. But I hope you will not mind it: it is all for Jane's sake, you know; and there is no occasion for talking to him, except just now and then. So, do not put yourself to inconvenience.” During their walk, it was resolved that Mr. Bennet's consent should be asked in the course of the evening. (263).

We guess that Mrs Bennet is going to be shocked that Elizabeth should have a more profitable marriage than her sisters; “Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good-humoured as Lydia” (2), but Jane is obviously shocked by her sister's announcement so of course Jane asks Elizabeth how she is to be in love with the M. Darcy she hated:

“My dearest sister, now be serious. I want to talk very seriously. Let me know everything that I am to know, without delay. Will you tell me how long you have loved him?” “It has been coming on so gradually, that I hardly know when it began. But I believe I must date it from my first seeing his beautiful grounds at Pemberley.” (262).

And Austen's writing is interesting here as Elizabeth could have answered she started to fall in love with him when she visited Pemberley House, but the fact is that the triggering factor is not the house but definitely about the parc of Pemberley as she clearly says, “his beautiful grounds”.

3- Arrangements that provide a romantic setting

With its winding paths, the English garden is a garden that invites you to wander, giving an impression of naturalness, full of surprises and discoveries. This rejection of symmetry and geometry reinforces the romanticism it symbolises.

Pemberley House appears in the story as the garden paradise par excellence, with its orchards “The next variation which their visit afforded was produced by the entrance of servants with cold meat, cake, and a variety of all the finest fruits in season” (240), and its leisure activities such as fishing and hunting, an idyllic setting full of resources. The Derbyshire estate is the most detailed in the novel, and also the one that receives the most attention in the film. Situated far, both geographically and morally, from the vain or superficial values represented by the other mansions inhabited (Longbourn) or visited (Rosings Park), Pemberley House becomes the perfect place for romance to develop. Nature, an essential theme of romance, is harmonious and fertile, and is intelligently enhanced. The adjective “natural” is used twice: “natural importance” and “natural beauty”, reinforced by the noun “nature”.

It was a large, handsome, stone building, standing well on rising ground, and backed by a ridge of high, woody hills; and in front, a stream of some natural importance was swelled into greater, but without any artificial appearance. She had never seen a place for which nature had done more, or where natural beauty had been so little counteracted by an awkward taste. (218).

The second description takes place after the visit to the flats and, for Elizabeth, extends the revelations. It is a fairly detailed description of a walk that begins along the river, with a gardener as guide at the start, follows a circuit that allows visitors to appreciate the beauty of the park and the variety of its landscapes. In this way, Pemberley fits in perfectly with the aesthetic tradition advocated by Capability Brown, who emphasised the natural aspect, which becomes picturesque and therefore romantic. In the film, Pemberley House did not appear as an estate only, following Wright’s indications about the scene where we first see Mr. Darcy’s house (Chatsworth): “It’s really important that house, that it’s got the moors and Stanage Edge behind it and you see it’s all about the environment that the house is in, not just its grandeur”. Pemberley is also to be seen as a reflection of Darcy’s heritage and pride, and his home shows him to be a trustworthy, responsible man with a sense of duty and commitment to his family.



Pemberley House first appearance. [Film: 1:18:23].

They entered the woods, and bidding adieu to the river for a while, ascended some of the higher grounds; when, in spots where the opening of the trees gave the eye power to wander, were many charming views of the valley, the opposite hills, with the long range of woods overspreading many, and occasionally part of the stream. (226).

The recurrence of the word “woods” (in the plural this time), repeated four times, the swaying rhythm, the chosen expressions “entering the woods”, “bidding farewell to the river”, the accumulating alliterations in [u] (“woods, while, whence, power to wander, were, views of the valley...”) give the atmosphere the emotional force of poetic places that invite romance. These symbols in the gardens of Pemberley add depth and meaning to the plot of the novel and are significant in the progression of Darcy and Elizabeth's relationship, as they demonstrate Austen's ability to use the setting and symbolism of the gardens to enrich the narrative and character development, as well as creating a setting conducive to the expression of amorous feelings. Romance is all the more present in the atmosphere when Darcy and Elizabeth meet for the second time in the park: “Whilst wandering on in this slow manner, they were again surprised, and Elizabeth's astonishment was quite equal to what it had been at first, by the sight of Mr. Darcy approaching them, and at no great distance.” (226) but in his film, Joe Wright takes many liberties with the novel. In fact, he removes all the symbolism from the visit to Pemberley, since Darcy and Elizabeth meet inside, but instead charges it with a latent eroticism. Elizabeth, who has left the Gardiners and the lady-in-waiting through the Sculpture Gallery where she has intensely contemplated a bust of Darcy, wanders through sumptuous rooms filled with expensive objects, sinking into the depths of the décor, until she hears a piano and discovers Georgiana and Darcy, in an intimate, fraternal scene. She watches them in silence and

flees when he discovers her. But he catches up with her and they have a conversation on a sort of terrace, with the beautiful gardens of Pemberley in the background that create the picturesque of the scene. It is more than clear to the viewer, through this much softer but also kind of awkward exchange, that Elizabeth is falling in love with Darcy, who has never stopped loving her.



Elizabeth fascinated by the marble bust of Darcy. [Film: 1:23:40].

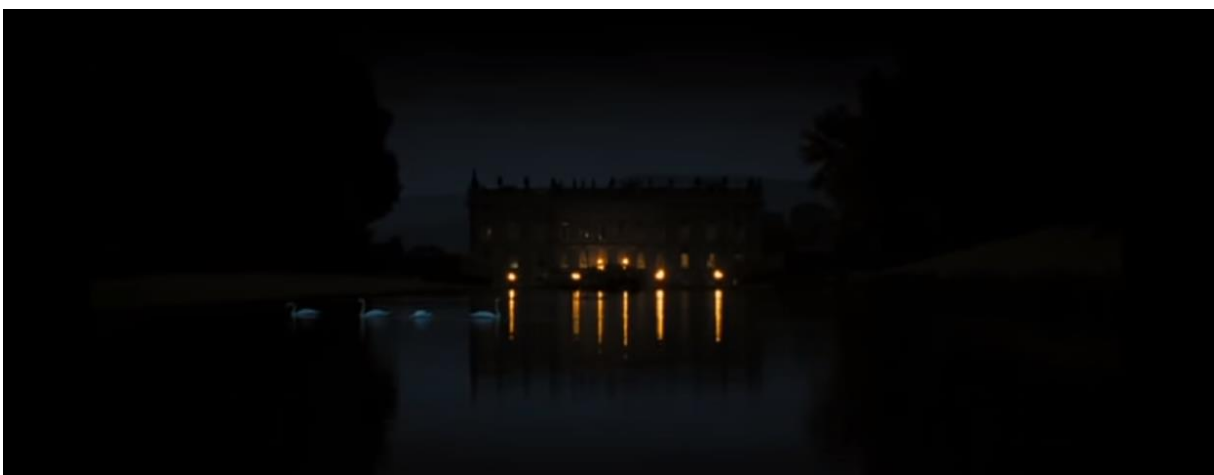


Darcy following Elizabeth outside Pemberley house. [Film: 1:26:38].



Darcy and Elizabeth talking together for the first time after Darcy's declaration. Behind them, Pemberley Park. [Film: 1:26:50].

There is an “alternate US ending” version of Joe Wright's film in which Elizabeth and Darcy, just married, show affection, and even love to each other and exchange not one but five kisses. This intimate scene, filmed in a long shot, of the young couple takes place at night outside the house and just in front of the slightly illuminated gardens of Pemberley, in the background, which sublimates and romanticises the scene even more. The surrounding environment gives us the impression that they are alone in the world, living on love alone - they are not formally dressed, and even if we do not have any comment from the director on this, we can simply see from the setting he has chosen for this scene that the garden rhymes with romance, sensuality (caresses and kisses) and intimacy.







Alternate US ending. [From 0:50 to 2:18].

This ending was not chosen as the official ending because in his commentary Wright clearly states, “I like the fact that they never actually kiss”. However, the final denouement scene between Elizabeth and Darcy also takes place in the gardens, but in those of Longbourn, and is no less romantic. Darcy appears as Prince Charming, who comes to relieve Elizabeth of her guilt and regrets by declaring himself to her once again. Joe Wright says:

This was a magical morning [...] it is probably over romantic and slushy, but if we haven't earned it by now, then we never will have [...] one of the make-up artists was stood up beside me while we were shooting this. And she whispered very quietly “I wish that was my life” [...] just as we got to this part of the scene, the sun began to rise, and we realised that the sun was coming up just exactly between the two actors. And it was a fluke. Well, it was kind of prepared for, but we were very lucky.

He adds; “So the film is very circular. You start and end with the sunrise”, which was very poetic on the director's part and immerses us even more in this romantic environment.



Overall plan of Darcy walking in Longbourn's garden to reach Elizabeth at dawn. [Film: 1:48:38].





Close-up on Elizabeth and Darcy after Darcy's second proposal, in the garden with the sun rising behind them. [Film from 1:50:50 to 1:51:08].



Overall plan of Longbourn's garden with the sun rising. Very similar to the one with Darcy. [Film: 00:00:54].

When it comes to romance, you cannot miss Darcy's declaration to Elizabeth in the gardens of Stourhead in the 2005 film. In the world of cinema, declarations of love including kisses in the rain seem to be the height of lyricism, and Wright's film seems to be no exception to the rule; Elizabeth comes to take shelter under the Temple of Apollo after her run in the pouring rain, arriving soaked just like Darcy as the storm continues to rage. The romanticism of this scene characterised above all by Darcy's first "I love you.", gives way, as the conversation progresses, to eroticism, driven by passion. The garden all around them seems to envelop them, revealing a certain animosity in both. Their senses are awakened by nature, their feelings jostle and their gestures become contradictory. Elizabeth first strides towards Darcy to argue with him, appearing aggressive and directly confrontational, but her anger is disturbed when Darcy

declares his love without warning, because she is convinced that he does not love her. But in reality, they are both alone and when Elizabeth mentions Mr Wickham; “And what about Mister Wickham?”⁴⁰ Darcy, who is obviously jealous of him, cannot hold back and he advances very close to the young woman who does not back down. They are physically very close and almost never take their eyes off each other, and the shots alternate between their eyes and mouths. This accentuates the romance of the scene and makes it very sensual, but also very passionate as they both become quite aggressive in their behaviour, almost savage, in fact they blend completely into the natural landscape around them. Indeed, when she expresses her refusal Elizabeth almost spits her words in Darcy's face after moving even closer to him. After that, several seconds pass in which no one says a word but during which their eyes do not leave each other, but Elizabeth's gaze seems to express something else, even the opposite of what she has just said with such aplomb. Darcy's expression softens completely when he puts his mouth to hers and blows, seeming to want to answer or do something without succeeding. In the film commentary Wright explained that he “used a hand-held camera in the scene so that it becomes all about the actors, that [the spectators] moves with the actors. If they want to go somewhere, [the spectator] follow them. And one of the good things about hand-held is that it empowers the actors.” That's also why we have this effect of being close to them, of encroaching on their personal sphere, into their intimacy, and why this scene is full of sexual tension where the atmosphere is heavy, we are waiting for something, but we do not know what and we do not know if that something is going to happen. Elizabeth finally finds herself alone under the kiosk, completely bewildered and, above all, still in shock from this unexpected declaration. The scene closes with a general shot in which the camera moves backwards, enveloping the bandstand and our character in all the nature of the lush garden.

⁴⁰ *Pride and Prejudice* [Film: 1:11:31], Joe Wright, 2005.



Elizabeth under the Temple of Apollo. Point of view of Darcy approaching her through the camera. [Film: 1:05:53].



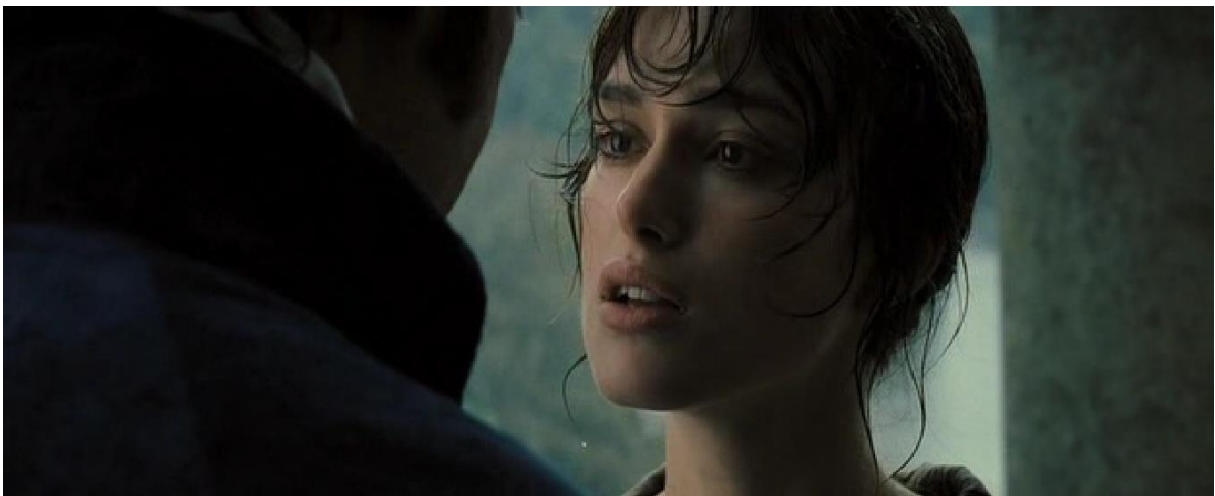
Close-up on Darcy arguing with Elizabeth about Wickham. [Film: 1:08:36].



Elizabeth rejecting Darcy's proposal with anger. [Film: 1:09:06].



[Film: 1:09:11].



Close-up on Elizabeth's facial expression change. [Film: 1:09:15].



Darcy looking at Elizabeth before leaving her here. [Film: 1:09:20].



Elizabeth looking confused and disappointed right after Darcy left. [Film: 1:09:26].

SOCIABILITY AND THE GARDEN

1- Social order, power, and their subversion

Like the rest of the property, the garden is a symbol of wealth and therefore of power, which reflects social order. Some estates have even taken the name of their park, such as Rosings Park and Netherfield Park. But Longbourn Park will never be read in the text, because unlike the homes of Lady Catherine and Mr Bingley, Longbourn Park is simply too modest to be really considered, because it is not something to boast about. Of course, Pemberley House is not called Pemberley Park, because in the novel its luxuriant nature is described as being well-kept, making it a symbol of wealth, prosperity, and grandeur. And even if the house is not considered an estate, like Mr Collins' vicarage, it is still very nice to be complimented on one's garden, which is a sign of respect and consideration for the person being addressed; Colonel Fitz William when he visits Hunsford:

Colonel Fitzwilliam entered into conversation directly with the readiness and ease of a well-bred man, and talked very pleasantly; but his cousin, after having addressed a slight observation on the house and garden to Mrs. Collins, sat for some time without speaking to anybody. (120).

Conversely, Lady Catherine De Bourgh reproaches the Bennet family with their garden's appearance in the novel when she pays them an unannounced visit: "You have a very small park here," returned Lady Catherine after a short silence. "It is nothing in comparison of Rosings, my lady, I dare say; but I assure you it is much larger than Sir William Lucas's." (246). She wants them to understand how superior she is to them. She uses the garden to remind them that their social position is far inferior to hers. We notice that the adjective that is used here to describe the Bennet's park is "small" which means by definition "of insufficient dimension", to emphasize that their social rank is far inferior to hers, and also to say that they are insufficient in terms of social standing compared not only to her but also to her nephew, since she has come to demand a denial from Elizabeth about her possible union with her nephew. And even though she knows nothing about the case Mrs Bennet awkwardly and pointlessly tries to answer her by boasting that their park is bigger than their neighbour's, and asks her daughter to use their garden too in order to show off socially to the woman: "Go, my dear," cried her mother, "and show her ladyship about the different walks. I think she will be pleased with the hermitage." (246). This is also something that Wright kept in the film as the first thing Lady Catherine says when she bursts into the Bennets' is "You have a very small garden, madam"⁴¹ with the same adjective. This is proof that the park on a property is a true indicator of a family's wealth in the eyes of society and Lady Catherine does not complain about that as she tells Elizabeth that she and her

⁴¹ *Pride and Prejudice* [Film: 1:49:01], Joe Wright, 2005.

family will be nothing but pests in Pemberley: “Are the shades of Pemberley to be thus polluted?” (250), “shades” here means Pemberley’s grounds (it is the same in the film: “Heaven and Earth, are the shades of Pemberley to be thus polluted?⁴²”). Indeed, Lady Catherine insults Elizabeth and her social rank but what is interesting here is that she does not say “Pemberley House” or “estate”, but she refers to the land, even though, so as not to break the bond with his nephew, “she condescend[s] to wait on them at Pemberley, in spite of that pollution which its woods had received, not merely from the presence of such a mistress, but the visits of her uncle and aunt from the city” (273). We notice that the idea of pollution is still used here “polluted” / “pollution” and those are strong words to qualify people. The novel almost closes with Lady Catherine's metaphor, targeting Elizabeth and her family as pests contaminating Pemberley grounds.



Elizabeth coming home after promenade. [Film: 0:01:43].



The Bennets house. [Film: 0:04:56].

⁴² *Pride and Prejudice* [Film: 1:50:34], Joe Wright, 2005.



Elizabeth on a swing at the back of Longbourn. [Film: 0:52:23].



View of Elizabeth spinning around on the swing. [Film: 0:53:52].

Longbourn is never called “Longbourn Park” or “Longbourn House” as it is too modest, and its park is not substantial enough to be mentioned by its name. In the film it appears like a farm (we often see animals there), and in the novel it is considered as a village: “They returned, therefore, in good spirits to Longbourn, the village where they lived”. On the contrary “Netherfield Park” (1) and “Rosings Park” (109) are considered and represented as real estates. And this clearly shows the social divide that exists between the families in the story.



Mrs. Bennet and her five daughters leaving Netherfield Park after Jane Bennet finally got well. [Film: 0:24:00].



The Bennets leaving Netherfield Park after the ball. [Film: 0:43:49].



The Collins and Elizabeth arriving at Rosings Park where they are invited to dinner. Mr. Collins leading the way and repeating over and over "Come along!" to the two ladies as the last thing he wants is to keep the owner of these premises, whom he worships, waiting. [Film:0:56:10].

Even though 18th century English gardens, also known as landscape parks, were designed to have no boundaries like a natural area, there is a fence, albeit imperceptible thanks to the 'ha-ha', which separates the gentry from the common people who cannot afford a landscape designer.



Ha-ha in front of Heaton Hall in Heaton Park (Manchester).

But these fences are not impenetrable, since Mr. Collins, a humble clergyman for example, pays visit to her ladyship, Lady Catherine on a fairly daily basis. He even calls his “patroness”⁴³ in the film, thanks to the proximity of her home: “The garden in which stands my humble abode is separated only by a lane from Rosings Park, her ladyship’s residence.” (47). Indeed Mr. Collins will of course brag that his presence is required by invitations to dinner, games, and walks; “She had also asked him twice to dine at Rosings, and had sent for him only the Saturday before, to make up her pool of quadrille in the evening.” (46); “As the weather was fine, they had a pleasant walk of about half a mile across the park.”⁴⁴ (113). So not only does it allow him to be part of a higher society, but it also allows you to benefit from preferential treatment. So that you can improve intellectually to achieve fulfilment as a person and only hope, one day to integrate into this part of society. This is the case of Charlotte Collins, who is invited by Lady Catherine to take piano lessons in her home: “No excellence can be acquired without constant practice. I’ve told Mrs. Collins this. Though you have no instrument of your own, you’re very welcomed to come to Rosings”⁴⁵. It is also the case of Kitty (Catherine) Bennet who, thanks to the marriage of her two older sisters and above all to Elizabeth's revelation in Pemberley Park, will be able to enjoy a quality education far removed from the frivolous activities at Meryton:

⁴³ *Pride and Prejudice* [Film: 00:27:13], Joe Wright, 2005.

⁴⁴ A little later in the novel, in chapter 29, when Elizabeth is also brought into contact with Lady Catherine de Bourgh and Rosings Park when she goes to visit her recently married cousin and best friend.

⁴⁵ *Pride and Prejudice* [Film: 1:03:30], Joe Wright, 2005.

Kitty, to her very material advantage, spent the chief of her time with her two elder sisters. In society so superior to what she had generally known, her improvement was great. She was not of so ungovernable a temper as Lydia; and, removed from the influence of Lydia's example, she became, by proper attention and management, less irritable, less ignorant, and less insipid. (271).

We know that large estates have always been open at specific times to visitors; the sale of garden guides attests to this. What's more, the prevailing aesthetic and psychological theories made it possible to personally appropriate a foreign property through the intermediary of the five senses. The walker could enjoy the garden freely without suffering from social deficiencies, as the appeal to reason gradually gave way to a sensualist mobilisation⁴⁶.

Even if you have not been invited by the owner, the estates remain open to visitors, and it is thanks to the status of her aunt and uncle that Elizabeth is able to visit Pemberley House. But after stumbling across the owner himself in the novel who invites the three of them back as guests the very next day, Darcy even invites Elizabeth's uncle to join him for a spot of fishing in the film: "Mr. Gardiner, are you fond of fishing? Can I persuade you to accompany me to the lake this afternoon? It's very well stocked and its occupants left in peace for far too long."⁴⁷. And although it may seem at first that Darcy does this just to make amends with Elizabeth, it turns out that he genuinely likes the Gardiners, which means that they visit Pemberley very often, and Austen ends her work with this: "Pemberley [...] had received [...] the visits of her uncle and aunt [...]. With the Gardiners, they were always on the most intimate terms. Darcy, as well as Elizabeth, really loved them" (273). And Elizabeth's relatives could often frequent Pemberley's park that they particularly appreciate: "Mrs. Gardiner abused her stupidity. If it [Pemberley] were merely a fine house richly furnished, said she, I should not care about it myself; but the grounds are delightful. They have some of the finest woods in the country." (167).

The garden also subverts social order and status. Indeed, the garden also represents a place where people find an escape from social constraints. Walks can be a way of escaping relationships, conversations, and encounters with the rest of society.

⁴⁶ Châtel, L. (2006). Le jardin « anglais » : représentation, rhétorique et translation de la nation britannique, 1688-1820. *Revue française de civilisation britannique*, 13(4). <https://doi.org/10.4000/rfcb.1883>, 11.

⁴⁷ *Pride and Prejudice* [Film: 1:30:20], Joe Wright, 2005.

We know that Elizabeth is very fond of walking, but over and above the love of walking in Rosings' copse, she feels protected both physically and mentally, as this secret path puts her beyond the reach of Lady Catherine's constant judgement.

This, however, was no evil to Elizabeth, and upon the whole she spent her time comfortably enough; there were half-hours of pleasant conversation with Charlotte, and the weather was so fine for the time of year that she had often great enjoyment out of doors. Her favourite walk, and where she frequently went while the others were calling on Lady Catherine, was along the open grove which edged that side of the park, where there was a nice sheltered path, which no one seemed to value but herself, and where she felt beyond the reach of Lady Catherine's curiosity. (119).

Walks and conversations in parks are a way of hiding the dramas that affect people from the rest of good society and it avoids airing our dirty laundry in public. After Lydia Bennet's scandal, her two older sisters often take refuge in the gardens of Longbourn; they no longer go out in Meryton because they are ashamed of their sister's actions: "Two days after Mr. Bennet's return [from London as he was looking for his daughter and Mr. Wickham], as Jane and Elizabeth were walking together in the shrubbery behind the house" (208). This is also the case with Lady Catherine de Bourgh, who visits the Bennets, and Elizabeth in particular as soon as she hears the rumour that her nephew Mr. Darcy wants to marry the heroine. She demands a denial from Elizabeth, but not before she is safe in the little wood at Longbourn. For her ladyship, it is already an insult to go there, but if this rumour turns out to be not completely false, it would be extremely serious for her, which is why she isolates herself with Elizabeth, as it is unthinkable for her to even mention this affair in broad daylight and in front of everyone - especially in the eyes of people like the Bennets, whose entire family is fond of gossip; "As soon as they entered the copse, Lady Catherine began in the following manner:" (247). Joe Wright confirms this hypothesis through his choice of direction. In fact, in the film, the exchange between Elizabeth and Lady Catherine does not take place outside the house, but rather inside it, where they both isolate themselves in the drawing room. And when Elizabeth takes leave of her guest, totally dissatisfied with the exchange, by opening the door, the rest of Elizabeth's family is caught red-handed listening at the door. This is a feature of the Bennet family that fuels the comic aspect of Wright's film.



Mr. and Mrs. Bennet and three of their daughters being caught red-handed eavesdropping. [Film: 1:46:32].



Elizabeth chasing out Lady Catherine de Bourgh. [Film: 1:46:38].



Mr. and Mrs. Bennet, Kitty Bennet and Mary Bennet listen in on Mr. Bingley proposing to Jane Bennet. [Film: 1:40:58].



Kitty, Lydia, Lizzy, and Jane Bennet listen in on their parents. [Film: 0:03:21].



Mrs. Bennet begging for her husband to get in touch with the new owner of Netherfield Park, Mr. Bingley. [Film: 0:03:22].

Parks and gardens are places where you can escape from social obligations. Hearing Lady Catherine's carriage pull up in front of Longbourn, Mr Bingley, who was visiting his newly betrothed “prevailed on Miss Bennet to avoid the confinement of such an intrusion, and walked away with him into the shrubbery. They both set off” (245). They have only been married for a week, so not only was it inappropriate for them to go off walking, but Jane is also leaving the house, even though she was the eldest of the Bennet family, and not fulfilling her duty to be there to welcome the visitor. In the scene following Mr Collins' proposal of marriage to Elizabeth, she runs off into the gardens of Longbourn, which appear to be a refuge, an escape from social constraints for Elizabeth as she refuses to do her duty, i.e. to marry Collins in order to keep her family safe, without putting up any resistance. These places, familiar to Elizabeth, represent a symbol of comfort, assuring her that she is doing the right thing in declining this

offer, because she is entitled to what is best for her and in her opinion. In this natural space, Mrs Bennet's rather selfish and almost cruel nature is highlighted. She is quite prepared to “sacrifice” her daughter's happiness, and forces her to take responsibility for securing her sisters' future in the event of Mr Bennet's death, in order to keep the Longbourn estate. But it is also in her own interests, as she would have one less daughter to marry off. Her own mother is completely indifferent to her pleas and insensitive to her daughter's visible grief; Elizabeth is on the verge of tears and vulnerable, her hands folded across her chest as if to protect herself. In the midst of all this nature, we get the impression that Elizabeth, who is usually so cheerful, is allowing herself to be in this state of distress. The scene closes with Mr Bennet deciding not to return immediately; he lets out a sigh of relief and seems to enjoy the peace that the picturesque landscape inspires. And perhaps, like his daughter, he takes comfort in the fact that he has made the right decision.



Mrs. Bennet asking her daughter to return to Mr. Collins to accept his proposal of marriage. [Film: 0:48:47].



Elizabeth pleading with her parents. [Film: 0:48:54].



Mrs. Bennet looking insensitive. [Film: 0:49:04].



Elizabeth relieved thanks to her father. [Film: 0:49:11].



[Film: 0:49:29].



Mr. Bennet standing in front of Longbourn's garden. [Film: 0:49:37].

We must remember that the garden is an agricultural space, a piece of land that needs to be worked, but also a place that needs to be designed, aesthetically speaking. It is Charlotte who insists that her husband does a lot of gardening. We can guess that this is because she doesn't want to spend much time with him, since she didn't marry him for love. The fact that her husband works in the garden allows her to escape her marital duties from time to time.

Mr. Collins invited them to take a stroll in the garden, which was large and well laid out, and to the cultivation of which he attended himself. To work in this garden was one of his most respectable pleasures; and Elizabeth admired the command of countenance with which Charlotte talked of the healthfulness of the exercise, and owned she encouraged it as much as possible. (110).

This is something that Wright has retained in his film, as the first shot we get from Hunsford is its owner trimming an edge in the garden, and when his cousin arrives, Collins explains, despite the lack of attention paid to him by the two women: “My wife encourages me to spend as much time in the garden as possible for the sake of my health. My dear, I think our guest is tired after her journey.” But he keeps going on “I plan many improvements, of course. I intend to throw a bough and plant a lime walk. Oh, yes, I flatter myself that any young lady would be happy to be the mistress of such a house.⁴⁸” and the comical aspect is at its height here, as no one is there to hear him brag because the two young women have already left.

⁴⁸ *Pride and Prejudice* [Film: 0:55:12], Joe Wright, 2005.



The first image we have of Hunsford is Mr Collins trimming a hedge in his garden. [Film: 0:54:28].



Elizabeth arriving at Hunsford. Charlotte waiting to greet her and her husband still working in the garden in the background. [Film: 0:55:00].



Mr. Collins completely ignored by the two women while he is talking about his garden. [Film: 0:55:12].

Like her friend, Elizabeth has an interest in her cousin's work in the garden because she is not at all happy with his company and, as his guest, it would be impossible for her to escape because it would be very impolite indeed. In this way, she too can escape her social obligations: "Elizabeth was thankful to find that they did not see more of her cousin by the alteration, for the chief of the time between breakfast and dinner was now passed by him either at work in the garden." (118).

2- A representation of gender separation: comparison with the 1995 cinematic adaptation

In some scenes, the adaptations may also represent a separation between the genders in the gardens. In fact, men and women do not approach the garden in the same way. For example, women may be depicted alone or in groups in the gardens, discussing feminine topics or simply strolling about, while men may be seen separately, engaging in more masculine activities such as hunting and riding.

In the 2005 movie the garden appears to be more of a feminine space (especially Elizabeth's, who is the only one we see walking alone in the countryside) and in this sense this adaptation is more faithful to the novel, since Jane Austen seems to be an author who speaks to women in a way that men may never really understand. So, her novel can be considered as a novel for women. Austen wanted to entertain people and in Wright's film, we often see women (the Bennets daughters, their mother, Charlotte Lucas) going to promenade or to Meryton as they are looking for some entertainment themselves. But we never see men alone in the garden just for their personal pleasure.



Elizabeth walking through Hertfordshire countryside to see Jane sick at Netherfield Park. [0:16:28].



Elizabeth on her way back from Pemberley House after her visit. [1:24:33].

It is different in the 1995 series. Indeed, men also enjoy the garden in different ways; they ride their horses to discover the countryside's landscape, they go for a walk on their own and they enjoy their park's estate as Darcy dives in the water at Pemberley. We also seem them hunt more than once on screen.





Opening scene: Mr Darcy and Mr Bingley riding in the park of Netherfield to admire the estate. [1995 BBC One TV Show: Episode 1].



Mr Darcy going for a walk in Netherfield's copse. [1995 BBC One TV Show: Episode 1].



Colonel Fitz William walking in Rosings' park when he is staying there with his cousin Darcy. [1995 BBC One TV Show: Episode 3].



Darcy diving into one of the ponds in Pemberley Park to cool off. [1995 BBC One TV Show: Episode 4].



Mr Darcy, Mr Hurst and Mr Bingley hunting in Netherfield's grounds. [1995 BBC One TV Show: Episode 1].



Men return from hunting. [1995 BBC One TV Show: Episode 1].

So in Langton's adaptation, men do exist in the garden on their own and without women. And women do more feminine activities; they pick flowers to decorate the house while they chat and exchange gossip, they read, they wander, they play games of skill for example.



Elizabeth and Jane Bennet picking flowers in Longbourn's garden. [1995 BBC One TV Show: Episode 1].



The two sisters talk about what happened at last night's ball at Meryton, the actions of Mr Bingley and his sisters and, of course, the unsympathetic Mr Darcy. [1995 BBC One TV Show: Episode 1].



In Longbourn's park, Kitty playing cup and ball game and Mary reading are interrupted by the arrival of their cousin Mr Collins in his carriage. [1995 BBC One TV Show: Episode 5].

Of course, they go for walks in the parks, and although there is a certain dress code for going for a walk in the countryside, solitude allows them to behave more casually, as in the case of Elizabeth, who straddles a fence and jumps in the mud when she joins her older sister at Netherfield, but also when she goes for a run in the parks. This separation of genders is another way of escaping social conventions.



Elizabeth stepping over the fence, her dress already all stained. [1995 BBC One TV Show: Episode 1].



Elizabeth with both feet in the mud after her jump. [1995 BBC One TV Show: Episode 1].



Her condition doesn't bother her at all and even seems to amuse her. [1995 BBC One TV Show: Episode 1].



Appropriate clothes for walking, circa 1813 (embroidered muslin, gloves, and parasol).



Basic Elizabeth's outfit to go on a walk; she does not wear a cape (or a shawl) or hold a parasol. We guess that is because she wishes to remain completely free to move while she is strolling. [1995 BBC One TV Show: Episode 1].



Elizabeth hopping, arms dangling, across the countryside. [1995 BBC One TV Show: Episode 1].



[1995 BBC One TV Show: Episode 1].



Elizabeth began to run at full speed, raising her arms in the air. [1995 BBC One TV Show: Episode 1].

As well as being a place for strolling and socialising, the garden offers plenty of entertainment for all genders, even if it remains a mixed-use area. Thanks to its six episodes and the work of the director, this is the 1995 series that best expresses this.

CONCLUSION

In this dissertation the focus was on the English garden and its importance in a story such as *Pride and Prejudice* which deals with many themes. The novel was compared to director Joe Wright's adaptation, which is one of the most recent. Not being the most faithful adaptation of the novel, it was very interesting to analyse how the garden still found its place in a film such as this in order to enhance the characters and the main plot of the story. As the story of the birth of the English garden is itself rich, we had to explain it in order to be able to analyse the representations and issues that were exploited. The concept of the "English garden" began with a simple desire for differentiation and emancipation. The entire countryside of England was considered as a garden and the garden as an extension of nature, so the aim was to sublimate nature. The first "architect-gardener", William Kent introduces irregularity into the garden, and he drew his inspiration from natural pictorial landscapes by removing fences so that the garden could open out onto the countryside, which appeared to be its natural extension. The craze for the picturesque in painting and poetry reinforced this new passion for the natural garden. The desire to imitate Nature was a tribute to it. The classical ideal of controlled nature has been replaced by the romantic ideal of a wild, rustic landscape. This desire to be close to Nature may reflect the desire for freedom and freedom from convention that characterised the Age of Enlightenment. Jane Austen herself was a lover of the countryside, of walks, and was even more than inspired, basing the descriptions of natural landscapes in her novels on the work of William Gilpin, the precursor of the picturesque. She and her family were very fond of walking, so it's not surprising that of all her fictional characters, Elizabeth Bennet remains her favourite heroine. In *Pride and Prejudice*, the characters interact quite often in the gardens of the various estates in the story, but not only there, as walking is a common practice among Austen's characters. It is in this space that they find refuge, that they quarrel and reconcile, but also that they confide in each other and question their judgements. Apart from the description of Pemberley House, which is at the centre of the work, Austen is not generous with other areas. This is where the film adaptations come into their own because the romantic dimension is immediately apparent. The History of the English Garden illustrates the key role played by landscape architects in the evolution of the meaning of the word "Nature". Whatever the period or landscape style, the English garden is methodically structured and architectural. Once very assertive, order and rigour can also be found in irregular gardens. The effort required to conceal the hand of man requires more method and rigour than is needed to design a regular garden. It is, however, meticulousness that characterises all these landscaping styles, and refinement and elegance are fundamental principles of the English prestige garden, which is above all a thoughtful garden. It therefore seems logical that only the very wealthy could call on the

services of true professionals to design their garden according to the latest trends. This turned the garden into a landscaped park that became a showcase for social status, a symbol of power. On screen, Joe Wright takes us up the social ladder in chronological order, starting with Longbourn, then Netherfield Park, Rosings Park and finally Pemberley House. But the novel and its film adaptation also showcase the subversion of social order as the parks and gardens allow people to break from the conventions that society imposes on them. Through Austen's characters we see the satire of a hypocritical society where rank, wealth and appearance are more important than real moral values⁴⁹. Elizabeth and Darcy both echo this somewhat bitter view of the world; he admits to her that he “cannot forget the follies and vices of others so soon [he] ought”; she confides to her sister: “The more I see of the world, the more I am dissatisfied with it, and every day confirms my belief of the inconsistency of all human characters”. But Darcy admits to being in a “resentful temper”, while Elizabeth, like her creator, prefers to laugh about it. For Jane Austen is not a moralist, nor does she seek to reform the world⁵⁰: she prefers to laugh at it, because you have to laugh or else you will cry.

The garden is ultimately a complex term that can be analysed from many angles. Today it is mainly the terms municipal gardens and kitchen gardens that speak to us, because they are an integral part of the way of life in today's society. They are also private spaces that are extensions of our homes and become places to relax and live. Very popular, garden lounges are often made up of sofas, armchairs, deckchairs and small tables, and are generally arranged to benefit from the sun at different times of the day. Depending on how these spaces are laid out, they can also create different atmospheres: organised for entertaining friends and family, or more intimate and individual for a spot of reading. English gardens retain their character of yesteryear, while embracing today's desire to make them a place for socialising and sharing. What distinguishes them from continental gardens. A garden is something to behold, it soothes the spirit and calls for calm and tranquillity. Certain parts of the garden are therefore dedicated to walking or simply to contemplation from a distance. Many of Capability Brown's parks and gardens can still be visited today; over thirty of them are open to the public. A partial list of the landscapes he designed or laid out includes Chatsworth House in Derbyshire, turned into Pemberley House for Darcy and Elizabeth in Joe Wright's film version.

⁴⁹ “Inside *Pride and Prejudice*” [archive], sur jasna.org, 1989.

⁵⁰ Lydia Martin, *Les Adaptations à l'écran des romans de Jane Austen : esthétique et idéologie*, Paris, Éditions L'Harmattan, coll. « Champs visuels », 2007, 270.

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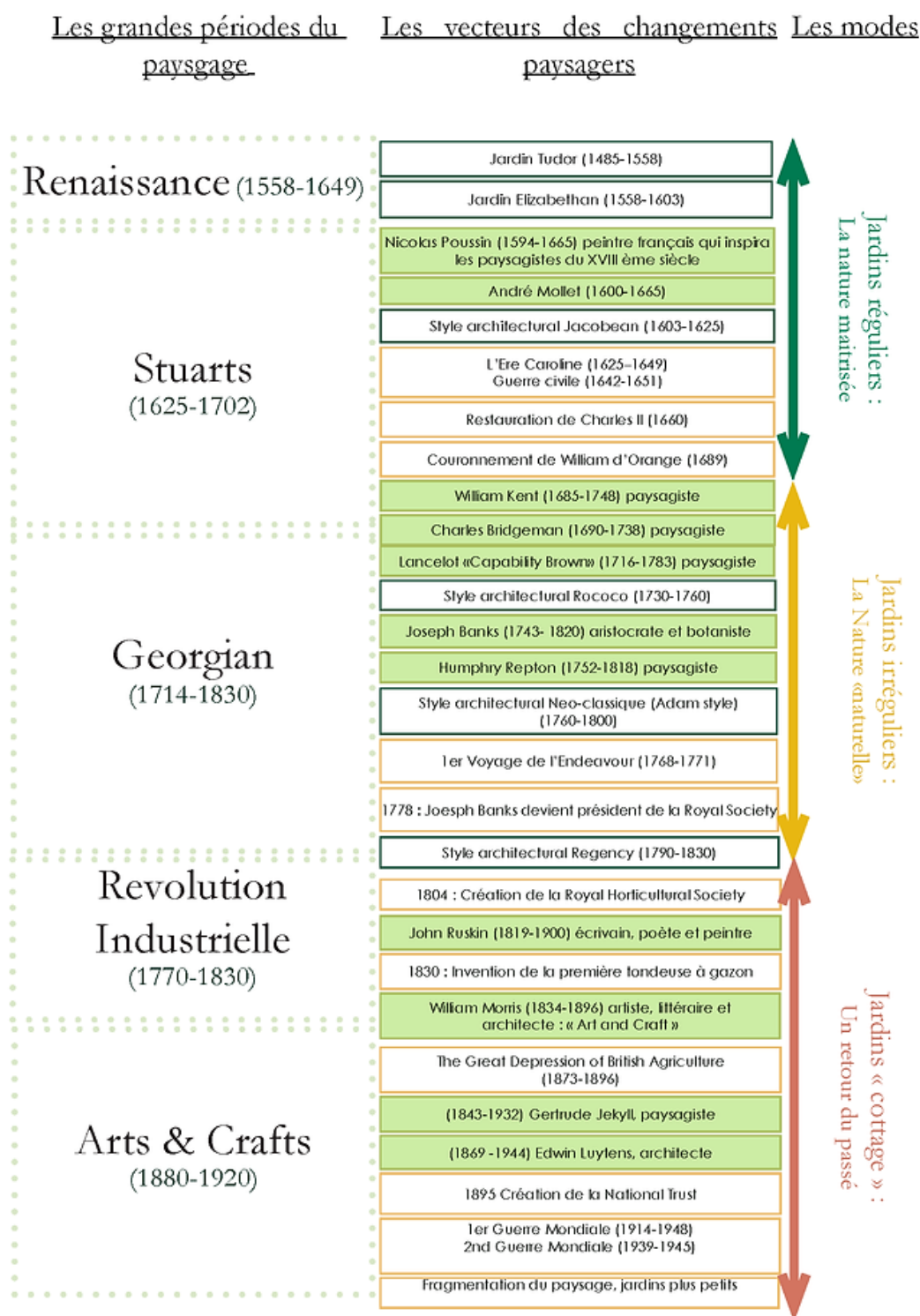
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APPENDIX



3- Carte des lieux de tournage de *Pride and Prejudice* (2005) en Angleterre.



Frise des évolutions du paysage en Angleterre/ Indesign CS6/ Marion LECLERC

- Les grands noms de l'histoire des jardins anglais
- Les événements historiques marquants qui ont induit des tournants dans l'histoire des jardins anglais
- Les grands Courants Artistiques et Architecturaux qui ont influencé l'histoire des jardins anglais

4- Schéma récapitulatif des grandes périodes du paysage en Angleterre.

Didactique

<u>Notion Programme</u> : Arts et débats d'idées / <u>Axe 1</u> : Art et contestation		
<u>Titre Séquence</u> : The English garden as a romantic place and its subversion of social norms.	<u>Nombre de séances</u> : 9	<u>Classe/ Niveau visé</u> : Terminale LLCE Anglais (C1) : Peut comprendre une grande gamme de textes longs et exigeants, ainsi que saisir des significations implicites. Peut s'exprimer spontanément et couramment sans trop apparemment devoir chercher ses mots. Peut utiliser la langue de façon efficace et souple dans sa vie sociale, professionnelle ou académique. Peut s'exprimer sur des sujets complexes de façon claire et bien structurée et manifester son contrôle des outils d'organisation, d'articulation et de cohésion du discours. Je peux comprendre un long discours même s'il n'est pas clairement structuré et que les articulations sont seulement implicites. Je peux comprendre les émissions de télévision et les films sans trop d'effort. (CECRL)
<u>Problématique</u> : The role and importance of the garden in the plot of Jane Austen's <i>Pride and Prejudice</i> and its different adaptations on screen.		
<u>Tâche finale</u> : You adapt a Jane Austen literary work of your choice into a film, focusing on the nature and its symbolism in the work, you will present a part of your script to a panel of judges. You will introduce a scene clearly stating the way you choose to represent and adapt nature from the literary passage chosen.		
<u>Objectifs culturels de la séquence</u> : The role and symbolism of the 18 th century English garden in England and its impact on literature.		

Objectifs Linguistiques :

Grammaire :

- Rappel du « simple past » et « past perfect »
- Composition et placement des adjectifs
- Modaux (Shall, Will, et Must obligation,)
- Les verbes à particules (comparaison avec verbe + préposition)

Lexique :

- Lexique de l'analyse littéraire et filmique
- Lexique de la nature
- Lexique de l'architecture et d'éléments clés du jardin anglais (pittoresque, ha-ha)

Phonologie :

- Rappel de la prononciation du -ed
- Le rythme et les différents types d'intonations (Rise, Fall, Fall-Rise ; entraînements sur les dialogues, et lectures à voix haute)

Objectifs communicationnels :

Pragmatique :

- Comprendre pour jouer, puis mettre des mots sur les intentions de jeu pour développer sa compréhension de l'œuvre
- Apprendre à rédiger et délivrer un argumentaire justifier ses choix : pauses, modulation de la voix, intonation, etc.
- Apprendre à rédiger un dialogue / un script.

Culturel :

- Comprendre le lien entre la Grande Bretagne en tant que nation et le rôle qu'à jouer le paysage Anglais dans cette construction.

Sociolinguistique :

- Prendre conscience de la qualité des dialogues : un extrait de roman qui a une dimension dramaturgique, ce qui facilite l'adaptation à l'écran
- Appropriation de l'intrigue du roman original par l'intermédiaire d'un support cinématographique : ce choix est guidé par le souci de permettre à tous les élèves qui suivent cet enseignement obligatoire d'appréhender l'intrigue dans sa globalité, quel que soit leur niveau. Il est bien entendu possible d'encourager les élèves à lire le roman de Jane Austen.
- Familiarisation avec le contexte littéraire et socio-culturel de l'époque : il s'agit ici de sensibiliser les élèves à l'adaptation du paysage anglais dans les œuvres littéraires de Jane Austen et dans les adaptations du roman.

Activités Langagières et Stratégies retenues (autonomie et communication entre pairs) :

Compréhension Orale et Ecrite/ ; Expression Orale et Ecrite: Mise en œuvre d'activités théâtrales, au départ sans le support des textes étudiés ; les élèves miment des intentions de jeu, des attitudes liées à des émotions, des caractéristiques psychologiques et des relations de pouvoir (encourager la communication entre pairs à travers un échange d'idées et des travaux de groupes).

Encourager les élèves à être autonome à travers des recherches sur l'auteur et le concept du jardin anglais, et la réalisation de traces écrites, ou d'interprétations littéraires et cinématographique personnelles.

Compétences travaillées en fonction des activités langagières :

Compréhension orale : C1 – « Suivre une intervention d'une certaine longueur même si elle n'est pas clairement structurée et même si les relations entre les idées sont seulement implicites, et non explicitement indiquées. »

- Pour comprendre et analyser les extraits filmiques proposés, pour ensuite être capable d'interpréter les choix artistiques d'adaptation du réalisateur et la manière dont les acteurs les incarnent.

Compréhension écrite : C1 – « Être capable de comprendre dans le détail une gamme étendue de textes et [...] identifier des points de détails fins, y compris des attitudes, que les opinions soient exposées ou implicites »

- Pour comprendre, et analyser les extraits littéraires proposés, et être capable d'en produire une interprétation fine, et personnelle.

Expression écrite : C1 – l'écriture créative visée pour la tâche finale « peut écrire des textes bien construits dans un style sûr, personnel, et naturel approprié au lecteur visé »

- Apprendre à rédiger un script pour adapter un extrait d'une œuvre littéraire engagée de leur choix.

« Peut exposer et prouver son point de vue assez longuement à l'aide d'arguments secondaires, de justifications, et d'exemples pertinents. »

- Analyser, et rédiger des commentaires construits sur les différents extraits littéraires, et filmiques proposés.

Expression orale : C1 – S'adresser à un auditoire « Peut faire un exposé clair et bien structuré sur un sujet complexe, développant et confirmant ses points de vue assez longuement à l'aide de points secondaires, de justifications, et d'exemples pertinents. »

- Être capable de défendre leur projet devant un jury en s'expriment avec fluidité (tâche finale).

Tâches intermédiaires :

Séance 3/4 : activité de groupe de comparaison entre la scène de déclaration de Darcy dans le roman et dans les différentes adaptations (structure, composition du dialogue etc.).

Séance 5/6 : rédaction d'un script sur un extrait de l'œuvre au choix (possibilité de choisir un extrait étudié en classe).

Intérêts pour les élèves :

- Développer le plaisir de lire.
- Accroître l'autonomie en lecture.
- Sensibiliser à certaines spécificités de la littérature anglo-saxonne.
- Mettre en perspective les œuvres ou extraits d'œuvre étudiés.
- Etudier des scripts et comprendre le processus d'écriture d'un film et mise en lien avec la littérature.

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