

**AN ANALYSIS OF DEIXIS IN PRIDE AND PREJUDICE MOVIE**

**THESIS**

Submitted in Partial Fulfillment for the Requirement for Degree of Bachelor  
in Education in English Education



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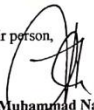
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*Assalamu 'alaikum Wr. Wb.*

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*Wassalamu 'alaikum Wr. Wb.*

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## **ABSTRACT**

Title : An Analysis of Deixis in Pride and Prejudice Movie

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Deixis is one of phenomenon in the language and also part of pragmatic study which important to understand by English speakers or learners. This study purposed to discover type of deixis and function of each deixis in Pride and Prejudice movie. This research analysed the deixis based on Yule (1996) theory. Researcher conducted qualitative content analysis, the data collected through documentation by analyzing the movie and the script. The stages of data analyzed conducted based on Donald Ary (2010) which are familiarizing and organizing, coding and reducing, also interpreting and representing. The finding of the study showed that there were three types of deixis found in the movie, those are person deixis which occurred 2.009 times, spatial deixis occurred 263 times and temporal deixis occurred 118 times. The function of each deixis were person deixis used to point the participant in the communication, it classified into three types; first person (speakers), second person (addressee), third person (neither the speaker or addressee). Spatial deixis used to point out a location relative to participant, it classified into proximal term (near speaker), distal term (away from both speaker and addressee) and specific location. Temporal deixis used to point out period or time, it classified into pure term which indicate past and present time and also specific time.

Keywords : Pragmatic, Deixis, Pride and Prejudice movie

## MOTTO

“Nature doesn’t hurry, yet everything is accomplished”

-Lao Tzu-

“There is no comparison between the moon and the sun, they shine when  
it’s their time”

## **DEDICATION**

This research is dedicated to :

1. My beloved and incredible parents who always give me support and prayers so i can be where i am now. Hopefully, Dad is seeing me there proudly from heaven. Love you both to the moon and back.
2. My brothers and sisters who always ask me when will I graduate. Thank you for supporting me either physically and somehow financially.



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Semarang, 28 June 2022  
The writer,

**Eva Lutfi Mawadah**  
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## **CHAPTER I INTRODUCTION**

In this chapter, the researcher presents about research background, research question, research objective, the scope of the study, pedagogical significance of the research and the definition of key terms.

### **A. Background of Study**

As the part of society, human needs capability to build a proper communication with the others. Communication is a key that makes us stay connected with everybody. Communication is one of those everyday activities that is intertwined with all of human life so completely that we sometimes overlook its pervasiveness, importance, and complexity.<sup>1</sup> In communication, there are seven parts, which are sender, idea, encoding, communication channel, receiver, decoding, and feedback. In a brief, it could say that in communication there is a process of giving and receiving messages that happen between two people or more. Sender as the messenger not only giving the messages but also need to assure the receiver get the point of the message.

Communication will not be able without using language. Language is not only become part of culture but also functioned as media to communicate that create social relations among the people. Language

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<sup>1</sup> Stephen W. Littlejohn & Karen A. Foss. *Theory of Human Communication* (Belmont: Lyn Uhl 2008), p.3

is the most first thing a human would learned to express ideas, feelings, and identify object. In early time of human creation, language is the first thing Allah SWT taught to Adam as revealed at chapter Al Baqara verse 31:

۳۱ وَعَلَّمَ ءَادَمَ ٱلْأَسْمَآءَ كُلَّهَا ثُمَّ عَرَضَهُمْ عَلَى الْمَٰلِكِيۜنَ فَقَالَ أُنۢبِئُونِي بِأَسْمَآءِ هَٰٓؤُلَآءِ إِن كُنۢتُمْ صَادِقِينَ

*“And He taught Adam the names of all things: Then He placed them before the angels and said: "Tell Me the names of these (things) if you are right.”<sup>2</sup>*

The important function of language is connecting the meaning and expression to show thought and feeling verbally.<sup>3</sup> Finegan (2008) stated moreover, the base of language use can be best viewed as three-sided figure of meaning, expression, and context. Each face has their own reference. Expression relates with someone intonation and stress when they are saying words or phrases. Meaning refers the elements consist in expression. And context is usually connect with situation which expression is uttered.

In communication, language takes an important role so the message of one speaker could be transferred to the other. Although every language is different, human brain processes them in almost similar way and all languages have not so different genetic information, and, not surprisingly, they all share certain fundamental “design features” and

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<sup>2</sup> Syed Vickar Ahamed. *English Translation of the Meaning of the Quran* (Lombard:Book Sign Foundation 2005), p.3

<sup>3</sup> Edward Finegan. *Language Its Structure and Use*. (Boston: Thomson Wadsworth 2008),p.5

structural characteristics that enable them to work the way they do.<sup>4</sup> All languages follow the same principle in organized the sounds and combining words into phrases or sentences

Every language, it must be consist of parts to construct element either it is written or spoken. Language defined as tool for communicating that consist of two competence which are grammatical and communicative competence. Grammatical competence is an ability of the speakers to produce grammatical sentence. Grammatical competence comprises the ability to understand the utterance meaning and how to arrange those units of meaning into words, phrases and sentences.<sup>5</sup> While communicative competence is refer to the ability of speakers to use language in communication with the other people. Gramatical competence will not work without communicative competence.

Communicative competence relates with spoken language which not only talk about the structure of sentence but also the whole meaning of it. In spoken language there are several aspect that will be needed in speech situation, that is speaker and hearer, the context of utterance, the goals of utterance, and the utterance as product of verbal acts. Between sepeaker and hearer, they both use utterance to communicate and each of utterance must consist of context so the goal of communication can be obtained. Context in utterance is consider as backgorund erudition shared

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<sup>4</sup> Ralph W Fasold & J. Connor Linton. *An Introduction to Language and Linguistic* (Cambridge: Cambridge University Press 2006), p.2

<sup>5</sup> Ralph F. & J. Connor-Linton. *An Introduction to Language and Linguistic* (Cambridge: Cambridge University Press 2006), p.9

by the speaker which expected to help hearer's interpretation of the utterances said by the speaker<sup>6</sup>.

English as one of the most spoken language in the world also demands its speaker to have those two competences. The English speaker will not only understand the words or phrases they are uttered but also the context that referred to certain situation. As the world running to globalization era, English become one of many languages across the globe that uses to communicate with the people from different country. English is learned by the countries which are non English speaking and it is hard sometimes for non native speaker or English learner to catch up with this issue. It is because they do not really understand the utterance or expression used by other people.

As a spoken language, the word or phrase in utterance somehow did not contain the literal meaning. In English, sometime between the speaker and hearer get misunderstanding to indicate people, place and time in communication.<sup>7</sup> The non-native English speaker needs to comprehend not only the word meaning but also the context of whole utterance. When two people are talking each other and one of them did not catch the meaning or context of certain words, there will be misunderstanding in communication.

To acomodate the learner, as other language, English has it own field that deals with anything relates to communication and language called linguistics. Leech (1983) in Meyer (2009) postulating the structure

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<sup>6</sup> Geoffery N. *Principle of Pragmatics* (New York: Longman Inc. 1983), p.13

<sup>7</sup> Aulia Fauziah. *An Analysis of Deixitic in "A Thousand Word" Movie Script by Steve Koren.* (Tulungagung: IAIN Tulungagung 2016), p.15



of every language that consist of rules and principle. Rules are studied along with the grammar which also include the pronunciation of word, the way of put the word together, the manner of sentence structure and the meaning creation. While, principle stipulating how the structures that rules created should be used<sup>8</sup>. It could say that principle is one that studied under pragmatics area.

Historically, the language study had concerned more on *grammar*—patterns of speech sounds, word structure, sentence formation, and meaning.<sup>9</sup> But in most recent years, the connection between expression and meaning has also studied and become focused with one certain area of field. That is known as pragmatics. In the early period, pragmatics were define as meaning in use or meaning in context when it comes to discuss pragmatic in linguistic textbook<sup>10</sup>. The clear definition of pragmatic is that pragmatic studies what and how people utilize the language to action with particular context in utterance and certain goal in mind.

The pragmatic choices made by conversational participants can simultaneously encode indications of position and time and interpersonal and cultural indicators such as power, status, gender and age.<sup>11</sup> Moreover, in pragmatics, people also learn how to use the context to interference

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<sup>8</sup> Charles F. Meyer. *Introducing English Linguistics* (Cambridge: Cambridge University Press 2009), p.7

<sup>9</sup> Edward Finegan. *Language: Its Structure and Use* (Boston: Thomson Wadsworth 2008), p.23

<sup>10</sup> Jenny Thomas. *Meaning in Interaction: An Introduction to Pragmatics* (New York: Routledge 2013), p.1

<sup>11</sup> Anna O’Keeffe, Brian Clancy & Svenja Adolphs. *Introducing Pragmatic in Use* (Oxford: Routledge 2011)

meaning. Meaning in communication is something complex. There are sender's meaning which is speaker's intention to convey something so the addressee can interpret what is about. It is also covered the utterance and sentence meaning. Griffith (2006) explains utterance meaning as an utterance that would likely be understood by people who share same background knowledge and recognize the context.

It can be considered that utterance is important to gain similar interpretation about meaning in communication between speakers and addressee. And in interfering meaning, the relationship between language context and language structure become one of the key. Context in language is depend on the language structure that pointing to certain thing such as the person, time, place or any occurrences. In pragmatics, the phenomenon of pointing something to interference meaning is study under the term deixis. Deixis is refer to the way both speakers orientate the communication in order to get the context. Yule (1996) states that deixis is the way to refer something which can not be separated with speaker's context.

Fundamentally, deixis concerns the way how languages encrypted or grammaticalize features of the context of utterance or speech event, thus also focused on ways the utterances are interpreted according to context of the utterance<sup>12</sup>. It could say that the deictic word does not tie with any entities of language or have certain implication. Deictic word will probably be understood if both the speaker and addressee know the physical or situational context of the utterance. Deictic is bound to our

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<sup>12</sup> Stephen C. Levinson. *Pragmatics* (Cambridge: Cambridge University Press 1983), p.54

everyday lives and it helps to achieve effective and efficient verbal communication.

Learning about deixis can be done in various ways. Learning deixis in English can be done both using written content and oral language. If we talk about meaning, it will be understandable for the learners to learn from audiovisual sources. In the recent days, the information-communication technologies (ICT) era allocates various video materials used in language education: video as parts of coursebooks, movies, and different internet resources from media corporation sites to complete online video courses<sup>13</sup>. Video materials will be useful in language education because it helps to attract learners's interest on the material so that the learners will not be bored compared to if they only study using book.

Due to the relation of communication, utterance and context, learning deixis can be done using movie as a source. Movie can be categorized as part of literature will give the direct example of meaning and context used by the native speakers. As one of art form in English language, movies are suitable media for the learners because movie contains dialogues that use deixis on it. Movie also uses motion picture and sound which makes it more interesting to use as learning media.

According to the reason above, the researcher interested to analyze a movie entitled "Pride and Prejudice" to find the deixis expression in the movie and the result of this study hopefully can give

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<sup>13</sup> Elena Vyushkina. Legal English Through Movie: Development Professional Communicative Competence. *Studies in Logic, Grammar and Rhetoric*. Vol. 45, Issue. 58 (2016), p. 255

additional knowledge in deixis study. *Pride and Prejudice* is a romance drama movie adapted from a novel with the same title written by English novelist, Jane Austen.

## **B. Research Questions**

Based on the background of study above, the researcher formulates the problem by making research question below:

1. What is the type of deixis in *Pride and Prejudice* movie?
2. What is the function of each deixis used in *Pride and Prejudice* movie?

## **C. Objectives of the Study**

This research is intended to meet the following objective:

1. To find out the types of deixis used in *Pride and Prejudice* movie
2. To explain the function of each deixis in *Pride and Prejudice* movie

## **D. The Scope of the Study**

Considering the focused explanation, the researcher would like to limit the scope of the research. This study focused on the deixis existed in *Pride and Prejudice* movie. The researcher only used the findings of this study to identify the type of deixis and function of each deixis in *Pride and Prejudice* movie.

## **E. Pedagogical Significance of the Study**

1. Theoretically

The finding of this study are expected to give contribution in studying deixis expression in *Pride and Prejudice* movie.

2. Practically

a. For teachers

The researcher hopes that this study will be useful as variation of learning material in teaching and learning process about deictic expression.

b. For students

The result of this study are expected can help the students who studying pragmatic to uderstand the use of deictic expression found in the movie.

c. For readers

The readers are expected can get information about deictic expression. And also, readers can understand about meaning and context used when someone speak in English.

## **F. Definition of Key Terms**

### 1. Pragmatic

Pragmatic is a study concerned on the meaning communicated by the speakers and addressees. Pragmatic is about how to express the context in utterances and not only focused on semantical sentences<sup>14</sup>.

### 2. Deixis

Deixis means pointing via language and it is one of most basic thing in the utterance. The word deixis define the phenomenon of using a

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<sup>14</sup> Patrick Griffith. *An Introduction to English Semantics and Pragmatics* (Edinburgh: Edinburgh University Press 2006), p.153

linguistic expression to “point” to some available discourse entity or property.<sup>15</sup>

### 3. Movie

Movie or also known as film is a form of drama that contains dialogues and actions. Movies are included as modern drama which use visual motion picture and sound to tell the story.

### 4. Pride and Prejudice

Pride and Prejudice is a 2005 movie adapted from same title novel written by English novelist, Jane Austen. It is a romance drama movie directed by Joe Wright and produced by Working Title Films in association with Studio Canal. The film was released on 16 September 2005 in the United Kingdom and 11 November 2005 in the United States.

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<sup>15</sup> Betty J. Birner. Introduction to Pragmatics (West Sussex: Blackwell Publishing 2013), p.114

## CHAPTER II LITERATURE REVIEW

In this chapter, the researcher presents about the previous research and literature review related to this study. The overview of this chapter consist of some previous researches done which related to deixis study, the theoretical review of pragmatics, deixis, type of deixis, movie also general view of *Pride and Prejudice* movie.

### A. Previous Study

T.A. Suhair Adil Abdulameer (2019), *A Pragmatic Analysis of Deixis in a Religious Text*, *International Journal of English Linguistics*.<sup>16</sup> This research concerned on deixis analysis in religious text presented by Imam John Starling at Queens College. His study aimed to discover the occurrence of deixis in the religious text, find the most dominant type of deixis and analyse the reason of using those deixis and the effect of deixis use to the hearer or reader. The researcher applied qualitative study and the procedure of the study is conducted by theoretical review and analyse the text. The data gained by reading and writing the deictic expression found in the text. The result showed that person deixis occurred 202 times, spatial deixis 11 times and temporal deixis occurred for 6 times. Person deixis was most frequent occurred in the text and it's based on the reason of particularity of the text which centered on the Divine Entity.

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<sup>16</sup> T.A Suhair Adil Abdulameer. *A Pragmatic Analysis of Deixis in a Religious Text*. *International Journal of English Linguistics*. Vol. 9, No.2, 2019, p.292

The similarities to the current study are that both study conduct analysis on three types on deixis and applied qualitative research. The difference of both study is the previous one was analyzed a religious text while the current study concerned on deixis exist on a movie. The previous study focused on the dominant used deixis and the reason behind it, while the current research focused on the function of each study found in the movie.

Dessy Permata Sari; Zakrimal (2020), An Analysis of Deixis in Avenger Infinity War Movie, Linguistic, English Education and Art (LEEA) Journal.<sup>17</sup> Her study aimed to find the types of deixis and most dominant deixis use in the movie based on Levinson's theory. The study conducted descriptive qualitative and applied non-participatory and observational method in collecting data. The data gained from analyzing a movie. The finding of the study showed that person deixis existed for 87 times, temporal deixis 31 times, place deixis 14 times, discourse deixis 21 times and social deixis 15 times. Person deixis became the most dominant deixis used in the movie.

The previous research has similarity with the current research on deixis analysis of a movie. Moreover, things that distinguish both studies are the current study uses content analysis and it is focused on the types of deixis and its function in the movie based on George Yule's theory of deixis.

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<sup>17</sup> Dessy Permata Sari, Zakrimal. An Analysis of Deixis in Avenger Infinity War. *Linguistic, English Education and Art (LEEA) Journal*. Vol.4, No.1, 2020, p.13



Deby Rizka Afrilia Nasution; Gunawan Setiadi; Shena Samira Ilza (2018) Deixis Analysis in the Song Lyrics of Ed Sheeran's Divide Album, *English Language and Literature International Conference*.<sup>18</sup> This study aimed to find out five types of deixis by Alan Curse, interpret the reference meaning, and find out the most dominant deixis. The study conducted using descriptive qualitative method. The findings showed that five types of deixis are found in the song lyrics which are person deixis as 46 words, temporal deixis as 43 words, spatial deixis as 41 words, discourse deixis as 20 words, and social deixis as 15 words.

The similarity between previous and current research is both are conduct analysis of deixis and applied qualitative method. The differences can be found in the research method and the theory used. The previous research used descriptive qualitative analysis while the current research uses content analysis. The current research choose theory by George Yule and use a movie as source of data.

Igaratu Noerofi'a; Syaiful Badri (2019) The Analysis of Social Deixis in the Movie Beauty and the Beast, *Pioneer: Journal of Language and Literature*.<sup>19</sup> This study purposed to analyze kinds of social deixis and aims of social deixis in the movie. The study conducted qualitative method and applied theory by Stephen C. Levinson. The findings showed

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<sup>18</sup> Deby Rizka A.N, Gunawan Setiadi, Shena Samira I. Deixis Analysis in the Song Lyrics of Ed Sheeran's Divide Album. *English Language and Literature International Conference*. Vol.2. 2018, p.376

<sup>19</sup> Igaratu Noerofi'a, Syaiful Badri. The Analysis of Social Deixis in the Movie Beauty and the Beast. *Pioneer: Journal of Language and Literature*. Vol.11, Issue.1. 2019, p.12

that the researcher found 34 styles of social deixis classified as kinds of social deixis and 34 styles classified as aim of social deixis. The kinds of social deixis were 18 styles considered as relational social deixis and 16 styles as absolute social deixis. the aims of social deixis were 9 styles categorized as to express politeness and respect, 18 styles to express intimacy and 7 styles to identify authority.

The similarity between the previous and recent study is, both studies analyzing movie and apply qualitative method. The differences of both studies are the previous one is analyzing only the kinds and aims of social deixis while the the current study is analyzing kinds of deictic expression and also the function of person deictic in the movie. Another difference is the theory chose by both researchers, the previous study is using Stephen Levinson's theory while the current study is using George Yule's theory.

## **B. Literature Review**

### **1. Pragmatic**

Yule (1996) stated that pragmatic is study of meaning in communication which spoken by the speaker and interpreted by listener. In pragmatic, the analysis of meaning of word or phrase does not come from the word or phrase in utterance might mean by themselves but it more to do analysis of what people mean by their utterance. As the part of English, learn pragmatic is also important due to the ability of understanding the meaning of words when we are communicating with the others.

Communication in English needs the ability of understanding sentence structure and use it in speaking. As part of language, structure is the foundation of language to produce and comprehend sentences in language.<sup>20</sup> Moreover, in communication is also needed prosodic feature along with spoken utterance, such as intonation, stress, and form of meaning. So it could say that in communication, there is combination between semantics and pragmatics aspect.

Griffith (2006) pragmatic is about how to express the context in utterances and not only focused on semantical sentences. The extra and different meaning inferable as conversational implicatures save production effort. Pragmatics consist of semantical part arranged in the language. Semantics concern on basic relation between form and meaning. Pragmatics concern on meaning aspect which utilized on certain occasion.<sup>21</sup>

Binner (2013), pragmatics focused more on context in language use rather than literal meaning of independent context. Pragmatics studies the the speaker's utterance meaning in the communication based on the context and broaden than literal meaning of words.<sup>22</sup>

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<sup>20</sup> M. Nafy Annury. The Impact Of Structural Competence towards Speaking Competence of Fourth Semester Students of English Department. *Register Journal*. Vol.6 No.2. 2013, p.201

<sup>21</sup> Alan Curse. *A Glossary of Semantics and Pragmatics* (Edinburgh : Edinburgh University Press Ltd. 2006), p.136

<sup>22</sup> T.A. Suhair Adil Abdulameer. A Pragmatic Analysis of Deixtic in a Religious Text. *International Journal of English Linguistic* Vol.9, No. 2. 2019, p. 294

Huang (2017), pragmatic is a study of human ability for not only express and understanding verbal utterances but also comprehend the non-verbal acts such as pointing, mimics and body language. This means that pragmatics domain can be more broadly. It is not only about “speakers meaning”, but “communication meaning” as an addressee expects to comprehend the intentions manifest to him.

So, it can be concluded that pragmatic is a study about communication related to the ability of both speaker and addressee comprehend meaning and context of utterance.

## 2. Deixis

Curse (2006), the central linguistic pragmatics are those aspects of meaning which are dependent on context and there are two types considered as importance. The first type is called conversational implicature. This term is defined as meaning that refers to utterance speakers intend to convey but it express explicitly. The second type is called context-depend meaning which considered indicate different things, places or times. The common term to identify things in language is called reference and the way is used by speakers as reference point is known as deixis.

Deixis is a technical term (from Greek) which describe as primary things in the utterances<sup>23</sup>. The term means pointing via language and linguistic form called this ‘pointing’ as deictic expression. When someone asking about something they do not

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<sup>23</sup> George Yule. *Pragmatics* (Oxford: Oxford University Press 1996), p.9

know, they will say “What is that?”. The word “that” indicate as deictic expression where it is pointing to certain thing or object. Yule (1996), deictic expressions are very first thing a human infant learned can be used to indicate people through person deixis, location through spatial deixis or time through temporal deixis.

The idea that pragmatic was the study of aspect of language that required reference to the users of the language then led to a very natural, futher restriction of the term in analytical philosophy. For there is one aspect of natural language that indubitaly requires such reference, namely the study of deixitic<sup>24</sup>. Levinson (1983) stated that undamentally, deixis focused on the way how languages encrypted or grammaticalize features of the context of utterance or speech event, thus also focused on ways the utterances are interpreted according to context of the utterance.

Buhler in Curse (2000), deitic expression indicates referent in place or time and deixis not always have similar interpretation to many people.. The criterion of deixitic expression wil be determined by their use in given referent to certain speech-situational parameter such as location and time relative to speakers and participatory status. Thus, someone would say *this book* if they hold the book and refering *that book* if it is hold by another person. Also, people would say

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<sup>24</sup> Stephen C. Levinson. *Pragmatics* (Cambridge: Cambridge University Press 1983), p.3

*tomorrow* to indicate the day after today and referring *yesterday* which is the day before today.<sup>25</sup>

Words are important and it has exact meaning regardless how they are used and who used them. Nonetheless, languages still comprises small fraction of words which their meanings are depend on people who use them and where/when they are used. These words are called deictic words; the general phenomenon of their occurrence is called deixis.<sup>26</sup>

Bublitz & Norick (2011) deixis is a prior in pragmatics which explain an interface between linguistic structure and social setting where the utterances occur. Deixis interact with gesture, grammar, reference to prior talk and somehow the indicator of social status or relation among the speakers.

From the explanation above, deixis is used to point at certain object or thing and it only can be interpreted based on the context use by the speaker and hearer. Deixis involves grammar, gesture, location, time, and social setting on its usage in communication. In this research, the discussion will only focused on Yule's theory of deixis.

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<sup>25</sup> Alan Curse. *Meaning in Language: An Introduction to Semantics and Pragmatics* (Oxford: Oxford University Press 2000), p.332

<sup>26</sup> James R. Hurford, Brendan Heasley & Michael B. Smith. *Semantics A Coursebook* (Cambridge: Cambridge University Press 2007), p.66

### 3. Types of Deixis

There are some experts that divided deixis into several types. As Nurjanah state, according to Levinson theory, there are five categories of deixis , there are person deixis, time deixis, place deixis, social deixis and discourse deixis. Moreover there are another statement from George Yule who divided deixis into three types. Yule's types of deixis are:

#### a. Person deixis

Yule explained that person deixis functioned to indicate three basic parts in communication. According to Curse (2006), person deictics mark the three basic roles in utterance, which named the speaker ('first person'), the person(s) spoken to ('second person'), and the person or persons who are neither speaker nor addressee ('third person'). This means if we are talking about person deixis, it concerns on the use of personal pronouns such as "I", "you", "he", "she", "it", "we" and "they".

Example :

- **She** reads book
- **You** get a special present from grandma
- **We** come to the concert last night
- **They** will go camping
- **I** am eating pizza

In many languages, these person deixis are used in elaboration with social status and relative.<sup>27</sup> The use of person deixis could show the distance and relation between two person.

In person deixis, a linguistic expression is used to help identifying particular person in the context which had not been emerged linguistically. Probably the most common examples of personal deixis involve the pronouns *I* and *you*<sup>28</sup>. However, personal deixis can be also included possessive pronoun. For example :

“It was *our family's* last day in Arizona, where I'd lived half *my life* and raised two kids for the whole theirs”

The word *our* is deictic expression that shows possession and it can only be interpreted as if we know whom was talking about. Without knowing the context, the hearer will not know to whom the pronoun refers to. Hence, the person deixis in linguistic expression is used to direct reference to a person in the context utterance.

b. Spatial deixis

Spatial deixis are relates with the concept of distance, where it indicates the relative location in uttrance. The modern English uses only two words “here” and “there” to distinguish place, but in old English there were more various

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<sup>27</sup> George Yule. *Pragmatics* (Oxford: Oxford University Press 1996), p.10

<sup>28</sup> Betty J. Birner. *Introduction to Pragmatics* (West Sussex: Blackwell Publishing 2013), p.116



words for spatial deixis to be found.<sup>29</sup>. Spatial deixis relates to location of the speakers. The use of adverb of place could represent whether the speaker location is near or far. Cutting (2002) stated spatial deixis is words used to point to a location, the place in the context of utterances, as in the demonstrative adverbs ‘there’, ‘here’, the demonstrative adjectives and pronouns ‘this’, ‘that’, ‘these’, ‘those’. For example :

- **There** is a great festival
- **This** cakes taste delicious
- **That** was great experience

According to Sentf (2014) in many languages the variety of elementary linguistic means for spatial deictic reference comprises:

- Prepositions or posposition (e.g: *at, on, it, in front of, behind, to the right*)
- Locative, i.e. local or place adverb (*here, there*) and local nouns (referring to regions or areas)
- Directionals (e.g *towards, into, upwards, downwards, upstream*)
- Positional and motion verbs or verbal roots (e.g : *to stand, to come, to go, to bring, to take*)
- Presentative (e.g: *voici, voila, here is*)

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<sup>29</sup> George Yule. *Pragmatics* (Oxford: Oxford University Press 1996), p.12

- Demonstratives (e.g: *this, that*)

As it mentioned, *here* and *there* are the most basic form of spatial deixis. According to Curse (2006) notice that the boundary between *here* and *there* is heavily context-bound : *here* in this room, *here* in Manchester, *here* in earth and so on. The demonstratives *this* and *that* are usually considered to be spatial deictic in their basic use, although they often have a more abstract meaning. *This* and *here* are called proximal deixis while *that* and *there* are called distal deixis. Proximal terms are typically interpreted in term of speaker's location and referring to location near the speakers. Distal terms can simply indicate 'away from speaker', but in some languages, can be used to distinguish between 'near addressee' or 'away from both speaker and addressee'<sup>30</sup>.

c. Temporal deixis

Temporal deixis are words used to donate the notion of space developed into the notion of time<sup>31</sup>. Temporal deixis word indicates the timing of an event relative to the time speaking. It is used to locate points or intervals on the time axis, using the moment of utterance point. According to Curse (2006) the only pure English temporal deixis is "*now*"

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<sup>30</sup> George Yule. *Pragmatics* (Oxford: Oxford University Press 1996), p.10

<sup>31</sup> Christiana Eragbe & Samalia Yakubu. The Use of Deixtic and Deictic Expression in Boko Haram Insurgency Reports: A Study of Selected Boko Haram Insurgency Reports by The Media. *Research Journal of English Language and Literature* Vol.3 No.3 July 2015, p.99

which indicates the present time of speaking and “*then*” which simply means “not now” could be referred to either past or future. Verb tense also includes as deictic which has three function to indicate reference time, time when event happened and time when utterance produced.

Such time units can be calendrical or non-calendrical<sup>32</sup>. The measurement of time period in calendrical is using the fixed-length sequence that occur naturally such as ‘July’ and ‘Monday’. While in non-calendrical the measurement is using relative fixed point of interest, for example ‘fortnight’. Beside *now* and *then* which consider as ‘pure’ English temporal deixis, there are calendrical units that include also as temporal deixis which are *today*, *tomorrow*, and *yesterday*. These deictic names of days divide time into diurnal spans. *Today* can be describe as ‘present time’, *tomorrow* as the ‘day following today’ and *yesterday* as the ‘day preceding today’.<sup>33</sup>. Those all are included as deictic adverb of time.

It comes to complexity when the calendrical reckoning and time deixis arrived for instance, last Monday, next week or this morning. Levinson (1983) stated that interpretation of such adverbials in English is systematically determined by (a) the calendrical vs. non-calendrical (and specifically

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<sup>32</sup> Yan Huang. *Pragmatics* (Oxford: Oxford University Press 2007), p.144

<sup>33</sup> *ibid*, p.145

deictic) modes of reckoning, and (b) the distinction between common noun units, like *weeks*, *months*, *years*, and proper name units, like *Monday*, *December*, and perhaps *afternoon*, which cannot be used as measures.

#### 4. Context

Yule (1996) stated that deixis is a clearly a form of referring that is tied to speaker's context, with the most basic distinction between deictic expression being "near speaker" versus "away from speakers". The context of an utterance is a small subpart of the universe of discourse shared by speaker and hearer, and includes facts about the topic of the conversation in which the utterance occurs, and also facts about the situation in which the conversation itself take place.<sup>34</sup> The important aspects of context are: (1) preceding and following utterances and/or expressions ('co-text'), (2) the immediate physical situation, (3) the wider situation, including social and power relation, (4) knowledge presumed shared between speaker and hearer.<sup>35</sup>

Cutting (2002) reference defines as phonemnon of identifying something in context by using linguistic form of the speaker. Reference in general, and deixis in particular, have been considered classical pragmatic phenomena. In interpreting deictic words it is

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<sup>34</sup> James R. Hurford, Brendan Heasley & Michael B. Smith. *Semantic A Coursebook* (Cambridge: Cambridge University Press 2007), p.71

<sup>35</sup> Alan Curse. *A Glossary of Semantics and Pragmatics*(Edinburgh: Edinburgh University Press Ltd. 2006), p.35

certainly require context- induced inferences regarding salient world objects.<sup>36</sup>

Leech (1983) context can be comprehended in many ways, for example to include ‘relevant’ aspects of the physical or social setting of an utterance. For example when two people talking about new park in the city, one of them making a gesture using their hands so both of them understand the context what they are talking about. This called situational context. The situational context is the immediate physical co-presence, the situation where the interaction is taking place at the moment of speaking.<sup>37</sup> Huang (2017) social context is often considered to comprise the context of a communicative exchange and is defined by deducting linguistic context and cognitive context from a holistic conception of context. In sociocultural context, which is a particularization of social context, they subcategorize into social roles and their gendered and ethnic identities, to name but the most prominent ones.

From the explanations above it can be concluded that context and deixis do relate one another because in interpreting deixis it is necessary to understand the context in communication and context is somehow involving the physical and social aspects.

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<sup>36</sup> Mira Ariel. *Defining Pragmatics* (Cambridge: Cambridge University Press 2010), p.149

<sup>37</sup> Joan Cutting. *Pragmatics and Discourse A Resource Book for Student* (London: Routledge 2002),p.4

## 5. Movie

Arhein as cited by Nurjanah state that film resembles painting, music, literature, and the dance in this respect – it is a medium that may, but need not, be used to produce artistic result. And the movies are not necessarily film art. Movies are type of visual communication that using moving picture and sound to tell a story.

Movie is also includes as one of literature. There are several types of literature which are poetry, prose, essay, auto/biographies dan play or drama. Drama is different from other form of literature because it mostly consist of dialogue and people can enjoy it both reading the script or watching on performing stage. Nowadays people can not only enjoy the drama on the stages but also it as movies on TV and theatres.<sup>38</sup> Movie which also known as film contains dialogue and actions from a novel or story.

There are many types of movie that has its each characteristic. Genre of a movie include action movie, adventure, animated, buddy, comedies, documentaries, drama, horror, romantic comedy and so on. The cinema not only produced an entertainment, but also it is gave a forum of education and critique through the tradition of social

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<sup>38</sup> M. Nafy Annury. An Analysis of Humor in J.M Barrie's Play "The Old Lady Shows Her Medals" on EFL Literature Class. *English Teaching Journal (Eternal) Journal* Vol.5 No.2 2014, p.99-100

documentary, and served as medium of personal expression in the form of avant-grade films and home movies.<sup>39</sup>

## **6. English Literature in English Language Education**

English as one of most used language in the world demands it speakers to understand not only written form language but also the spoken one and it is also need the understanding of whole meaning of the utterances. Learning English for non-native speakers can be done through various way, for instance using literature sources

Literature such as short story, poems, drama/play, novels can be found in daily life. Literature as art depicts reality in a form of language and words. It comprises of broaden material that can be used as a learning source. English literature can be used as a learning material that provides students some example of English language aspect such as vocabulary items, different style language, culture and acknowledge them with English discourse concept.<sup>40</sup>

In English education, literature provides good example in term of linguistic. Literature may be used in a teaching process not only as a main material in word, sentence and utterance lesson, but also to

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<sup>39</sup> Maria Pramaggiore & Tom Wallis. *Film: A Critical Introduction*. (London: Laurence King Publishing Ltd 2008) p.2

<sup>40</sup> Sa'eed Sulieman Sorage Sa'eed. Impact of Teaching English Literature on the Improvement of EFL Learner's Performance in English Language. *Open Journal of Modern Linguistic*. 11. 2021, p.649

teach referencial and interactional meaning.<sup>41</sup> Sa'eed (2021) teaching literature is important to enhance students four main skills in language which are writing, reading, speaking and listening. By using literature in English teaching process, it helps the teacher to rise students culture awareness, experience educative lesson, and improve creativity.

## **7. Pride and Prejudice Movie**

### **a. General View of the Movie**

According to Wikipedia, it is a 2005 romantic drama film directed by Joe Wight, in his feature directional debut, and based on Jane Austen's 1813 novel of the same name. This movie comes up with the story of five sisters in the English family who live in the small village and they deal with the issues of marriage, morality, and misconceptions. The screenwriter, Deborah Moggach attempt to adapt the novel into the movie for two yaers. She writes the script through Elizabeth's point of view and then initially give additional scene from male perspective.

Pride and Prejudice was produced by Working Title Film in association with Studio Canal and released on 16 September 2005 in the United Kingdom and 11 November in the United States. The movie starred by Kiera Nightley as Elizabeth Bennet, Matthew MacFadyen as Mr. Darcy, Rosamund Pike as Jane Bennet, Simon Wood as Charles Bingley, and Brenda Bethlyn,

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<sup>41</sup> Muhamad Firman. The Use of Literature in Teaching English to Enhance EFL Students' Wrting Skill. *Journal of Educational Study*. Vol.2. Issue 1.2022, p.36



Donald Sutherland, Judi Dench, Tom Hollander, Rupert Friend as supporting actors.

As a movie, *Pride and Prejudice* had won several awards including BAFTA Award for Outstanding debut by British writer 2006 and Satellite Award for Best Costume Design in 2005. The film also received four nominations in the 78th Academy Award that leads Keira Knightley to the third-youngest best actress nominee. *Pride and Prejudice* successfully earned 12 million dollars worldwide.

b. Synopsis of *Pride and Prejudice* Movie

In the late 18th century, at Longbourn House, England, Mr. and Mrs. Bennet lived with their five daughters named Jane Bennet, Elizabeth Bennet, Mary Bennet, Kitty Bennet and Lydia Bennet. They were a middle class family who lived in medium-sized house where also attached to a farm. Mr. Bennet was a loving dad to his daughter who had cynical sense of humor and sarcastic that he used often to tease his wife. However he was not a really good parent for not helping their daughters of never-ending marriage concerns. Mrs. Bennet is a noisy woman and was so obsessed of marrying their daughter with a wealthy gentlemen. She was the first who offered an idea to introduce her daughter to wealthy man named Mr. Bingley when he visited their country. The Bennet daughter had different character one each other. Jane Bennet, the oldest daughter in the family known for her beauty was most reserved and gentler than her other

sisters. Elizabeth, the second daughter was more intelligent and sensible. She loved read and quick-witted made her braver to convey her own sharp opinions. Mary Bennet, the middle Bennet sister was more quite. She more interested to read book and had conversation rathe than went to a ball and party. Lidya and Kitty Bennet, both had almost similar character. They were fussy, immatured and self-involved who really passionated for having romance with the soldiers.

One day, a wealthy gentleman visited Netherfield which located nearby Longbourn house. He was Mr. Bingley accompanied by his sister Caroline and his close friend Fitzwilliam Darcy. Mrs. Bennet who heard the news persuaded her husband to introduce one of their daughters to Mr.Bingley. She expected one of her daughter could marry to Mr. Bingley because she knew it would help her daughter inherit. Finally Bennet family happened to meet Mr.Bingley when they went to a party. Mrs. Bennet asked Mr. Bennet to introduce their daughter to Mr.Bingley. It seemed Mr. Bingley had special attraction to Jane Bennet when they started to dance together. Mr. Bingley was a friendly and extrovert man so he could socialized with many people easily. The opposite thing happened with Elizabeth when she asked to dance with Mr. Darcy. Mr. Darcy was typically passive and did not have talent when meeting new people. He apparently did not really amused with that party that

he stayed quite a lot. The night ended with a good impression for Jane and Mr. Bingley but not for Elizabeth and Mr. Darcy.

In the following day, Jane Bennet were invited to visit Netherfield for having dinner with Bingley's sister, Caroline. Her mother was pleased by the invitation until she heard that it would be dining out. Mrs. Bennet looked unhappy that she did not allow Jane to go by carriage. Instead she asked Jane to go by foot. Jane eventually walked there but the weather was so grey that heavy rain came down. It caused Jane to get ill and made her have to stay at Mr. Bingley's estate for a night. Knowing that her sister was not in a good condition, Elizabeth decided to visit her. Then Mrs. Bennet and her three daughters also visited Mr. Bingley's estate in the following day. At that time, Lydia and Kitty spontaneously asked Mr. Bingley to hold a ball and he agreed.

When Mrs. Bennet and her daughters arrived at home, Mr. Bennet informed that they would welcome a guest of far cousin, Mr. Collins. He was a priest under the patronage of Lady Catherine and he also inherited the Longbourn house where the Bennet family lived. He visited and had dinner with them and he likely attracted Jane Bennet and intended to propose to her. Mrs. Bennet, who discovered the fact, told Mr. Collins that she soon to be engaged with Mr. Bingley. She suggested Mr. Collins to get close with Elizabeth instead.

A day before the party, Bennet girls went to the market to find a ribbon when they accidentally met Mr. Wickham. Later, he made a close connection with Elizabeth and told her that he was connected with Mr. Darcy. Mr. Wickham told her that he was treated badly by Mr. Darcy that created her bad opinion about him increased. Party time had come and Elizabeth finally could dance with Mr. Darcy. but not only danced she also wanted to make out his character by trying to figure out what happened between him and Mr. Wickham. He did not say the truth but he wished to give clear explanation in the future. Next morning, when all had breakfast, Mr. Collins came in and asked to have private audience with Elizabeth. He proposed her but unfortunately she declined it. Mrs Bennet seemed unpleasant with it but her husband said the opposite and supported Elizabeth not to marry with him. Along with that, Jane received a letter from Mr. Bingley that he suddenly had to leave Netherfield.

Jane who felt dissapoint decided to go to London and met her aunt and uncle. While Elizabeth went to Rosing Park at Kent to see her bestfriend, Charlotte Lucas who finaly married to Mr. Collins. There she also met Lady Catherine which she finally discovered as Mr. Darcy's aunt. When Elizabeth came to sevice at he church, she had a small talk with Colonel William, Mr. Darcy companion. Surprisingly Mr. Wiliam said that Mr. Darcy had helped her friend from imprudent marriage. Knowing that the person who Mr. William talked about was her sister, Elizabeth run

out the church. Mr.Darcy chased her and tried to make a clear explanation. They argued which ended up with Mr.Darcy's confession about Elizabeth family behavior that made him hesitated of Jane and Bingley relationship. For futher clarified, Mr.Darcy sent a letter to Elizabeth explained about the truth of him and Mr.Wickham relation.

When all came back to Longbourn, Elizabeth surprised by Lydia who invited by the fortres to go to Brighton. Elizabeth who felt worry about her siter then asked her father not to allowed her go. But her father still let it. Elizabeth then went together with her aunt and uncle. When they had a break near Pemberly which located close to Mr.Darcy's residence, they decided went to visit his house. At first they did not see him, only his servant. But Elizabeth accidentally came to the room where Mr.Darcy and his sister stayed. Mr Darcy then asked them to have dinner together. While they had dinner, Elizabeth was shocked by a letter from Jane that informed Lydia had run away with Mr.Wickham. They directly went back home to look for Lydia.

After Lydia had found, she went back home with Mr.Wickham. It made Elizabeth's perception of Mr.Wickham turn opposite and she also discovered that Mr.Darcy had helped a lot. After the newlywed leave home, Mrs. Bennet and her daughter surprised by the coming of Mr.Darcy and Mr.Bingley. It was awkwar at the first time, untill Mr.Bingley without hesitation

came over and proposed Jane. She said yes and all people there were cheering up. In the evening, all of sudden Lady Catherine visited Bennet's house and asked to have private conversation with Elizabeth. She insisted Elizabeth not to reunited with Mr. Darcy because he already engaged to her daughter. Elizabeth who actually realized that she loved Mr.Darcy refused to aggre Lady Catherine's demand and asked Lady Catherine to leave their house.

When the morning came, Elizabeth walked across the meadow when she unclarily saw Mr.Darcy walked towards her. Mr.Darcy came to assure his feeling of Elizabeth. He eventually met Mr.Bennet to covey his intention, so do Elizabeth. He took Elizabeth to Pemberly after her father gave the permission.

c. Element of the Movie

1) Theme

The is an idea expressed in the story and it can be understood by the contribution of other elements in literature. The theme is the abstract idea that the subject matter exemplifites which is also part of the meaning. A theme of literature work can be seen if there is also subject matter where these two aspect build a relationship so the authors message can be delivered.<sup>42</sup> Theme of Pride and Prejudice movie can be seen in the following explanation.

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<sup>42</sup> Richard Taylor. *Understanding Elements of Literature: Its Form, Techniques and Cultural Conventions* (London: The Macmillan Press Ltd 1981), p.3

The story is come up with the condition of England in late 18th century, particularly of woman expectation in that era. Love and marriage become the prior issue as it can be seen throughout the story. The movie is describing different ways of how love can be found and grow and also how it disappears.

Moreover, as written in its title, the movie also loads story about cost of pride and prejudice or unclear judgment. Pride has strong relation with class and reputation in this story. The story clearly captures extreme line between middle and upper class in England. This also leads the obstacles faced by the couples in the story that have different level society class including Jane-Bingley and Elizabeth-Darcy.

The theme prejudice refers to the way each person in this story has preconceived notion and solely judgment with not knowing the actual truths. It causes something opposite, for instance, Elizabeth and Darcy who had not so good assumption about each other turn out to realize that they are meant for each other.

## 2) Setting

The action and characters in a literature work, obviously need a setting to refer the time and place which story take at. Setting is a major factor in the formulation of subject matter

and a direct influence on the expression of theme.<sup>43</sup> However, in fact, setting not only be physical of time and place but also can be psychological and moral condition. The setting of *Pride and Prejudice* as seen in the following explanation.

The story depicts the social condition of England in late 1700s – early 1800s. The story takes place in several places as follow:

- a) Scene 1 – 5, setting place on this scene was at Longbourn House included at library, corridor, and drawing room. The time setting was in the noon or midday.
- b) Scene 6 – 11, setting place on this scene was at Longbourn House, assembly room and Meryton village. The time setting was in the afternoon and night.
- c) Scene 12 – 18, setting place on this scene was at Lizzie and Jane’s bedroom, dining room, garden, countryside Netherfield, and kitchen room. The time setting was in the night, morning and noon.
- d) Scene 19 – 30, setting place on this scene was at Netherfield’s breakfast room, bedroom, drawing room and park land, Meryton village, and

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<sup>43</sup> Richard Taylor. *Understanding the Elements of Literature: Its Form, Techniques and Cultural Conventions* (London: The Macmillan Press Ltd 1981), p.69



Longbourn's yard. The time setting was in the noon, evening and morning.

- e) Scene 31 – 32, setting place on this scene was at Netherfield's drawing room and front yard. The setting time was in the midday.
- f) Scene 33 – 40, setting place on this scene was at Netherfield's country road, Meryton road, Longbourn's hallway, dining room, and drawing room. The time setting was in the noon and evening.
- g) Scene 41 – 47, setting place on this scene was at Longbourn's meadow, Meryton village, Milliner's shop, Kitty and Lydia's bedroom, Lizzie and Jane's bedroom. The time setting was in the noon.
- h) Scene 48 – 55, setting place on this scene was at Netherfield included the drawing room, ballroom, staircase, entrance hall. The time setting was in the dusk, night and morning.
- i) Scene 56 – 57, setting place on this scene was at Longbourn's breakfast room and drawing room. The time setting was in the noon.
- j) Scene 58 – 62, setting place on this scene was at Netherfield, Longbourn's hallstair and bedroom. The time setting was in the noon and night.
- k) Scene 63 – 70, setting place on this scene was at Meryton, Hunsford Parsonage, Rosings' dining room

and salon. The time setting was in the noon, evening/dusk, and night.

- l) Scene 71 – 79, setting place on this scene was at Hunsford's drawing room, church, bedroom, woods and Rosings Park. The time setting was in the noon and night.
- m) Scene 80 – 85, setting place on this scene was at Lonbourn' garden, drawing room, library, kitchen and bedroom. The time setting was in the noon and night
- n) Scene 86 – 95, setting place on this scene was at Derbyshire, Lambton Inn, Pemberly's front hall, grand staircase, sculpture gallery, drawing room and lawn. The time setting was in the night and noon.
- o) Scene 96 – 100, setting place on this scene was at Peak District, Lambton Inn, Pemberly's library and drawing room. the time setting was in the noon and night.
- p) Scene 101 – 115, setting place on this scene was at Mrs. Bennet's bedroom, London street, barracks, Longbourn's dinng room, yard, hall, garden, and Mayfair. The time setting was in the noon and night.
- q) Scene 116 – 124, setting place on this scene was at Meryton village, Longbourn's drawing room,

hallway, garden, the lane and countryside. The time setting was in the noon.

r) Scene 125 – 129, setting place on this scene was at bedrooms, Longbourn’s drawing room and downstairs. The time setting was in the night.

s) Scene 130 – 137, setting place on this scene was at Longbourn’s hallway, library, drawing room, country side, and Pemberly. The time setting was in the dawn, morning, noon and dusk.

### 3) Characters

Characters are important in literature because it is a person which can fulfill our curiosity, affection, admiration and condemnation. Indeed, so intense is our relationship with literary characters that they often cease to be simply ‘objects’.<sup>44</sup> Character in literature divided into two types which are major and minor character.

#### a) Major character

The major characters consist of the persons who are to be the center of the story.<sup>45</sup> In a story, major character can be a good men or the malicious ones. Major character can have their own article in a amjor works while in a

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<sup>44</sup> Andrew Bennett & Nicholas Royle. *Introduction to Literature, Critism, and Theory* (Harlow: Pearson/Longman 2004), p.62

<sup>45</sup> Muhammad Nafi Annury. An Analysis of Humor in J.M Barrie’s Play “The Old Lady Shows Her Medals” on EFL Literature Class. *English Teaching Journal (Eternal) Journal* Vol.5 No.2 2014, p.103

minor works, major character should be merged into an article of book in accordance of easy accessibility. The major characters in the Pride and Prejudice movie are Elizabeth Bennet, Jane Bennet, Fitzwilliam Darcy and Charles Bingley who become the focused of the story.

b) Minor character

Minor character exist around the major character's live. Their existence in the story is commonly obtrude the influence of the protagonist and reveal human behavioral pattern. The minor characters in Pride and Prejudice movie are:

- (1) George Wickham
- (2) Mr. Bennet
- (3) Mrs. Bennet
- (4) Mr. Collins
- (5) Lydia and Kitty Bennet
- (6) Lady Catherine de Bourgh
- (7) Charlotte Lucas
- (8) Caroline Bingley

4) Plot

In literature, a plot is all the events in a story which particularly relate one another and somehow give particular

artistic and emotional effect.<sup>46</sup> Plot comprises of all the things happened in the story and narrate the element of story such as characters, setting, mood and conflict. Plot is written in the form of storyline which consist of exposition, conflict, climax, falling action and resolution.

a) Exposition

Mr. and Mrs. Bennet, live in Longbourn with their five daughters, Jane, Elizabeth, Mary, Kitty, and Lydia. Their mother separately wants to see them all married. Hence she insist to introduce their daughter when latest news say that a young wealthy gentleman has rent house nearby them. This young gentleman, later known as Mr. Charles Bingley who stays at Netherfield Park with his sister and his fellow, Mr. Darcy. After Mr. Bennet takes social visit to Mr.Bingley, he attends the party with all daughters. There is also Mr. Darcy and Mr. Bingley's sister, Caroline Bingley. Mr.Bingley is pleased by take his time dance with Jane, but his friend Mr. Darcy is quite unhappy by refusing to dance with Elizabeth and make him looks arrogant. The bad assumption of Mr. Darcy increases when Mr. Wickham, a young officer who is also step son of Mr. Darcy's father, tells Elizabeth that Mr. Darcy disinherited him.

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<sup>46</sup> Muhammad Nafi Annury. An Analysis of Humor in J.M Barrie's Play "The Old Lady Shows Her Medals" on EFL Literature Class. *English Teaching Journal (Eternal) Journal* Vol.5 No.2 2014, p.104

b) Conflict

As the relationship between Jane and Mr. Bingley gets serious, Mr. Darcy starts to have interest on Elizabeth. Jane pays visit to Netherfield but unfortunately she gets a downpour and ill so she forced to stay there in couple days. Elizabeth intend to look after Jane, so she goes after to Netherfield. Miss Bingley seems do not really pleased with Elizabeth as she knows that Mr. Darcy puts a bit attention to her. She later urges Bingley and Darcy to leave Netherfield and think that Jane does not deserve her brother.

c) Climax

Darcy and Bingley leave Netherfield and return to London. It gives Jane disappointment and Elizabeth becomes so mad at both gentlemen. At the same time, Mr. Collins, far cousin of Bennets, comes home. He conveys his intention to marry one of Bennet girls. He comes with Jane at first but Mrs. Bennet says she soon to be engaged. She recommends Elizabeth to Mr. Collins and he agreed. Then he proposes to Elizabeth but ends with rejection.

Shortly, Mr. Collins married to Charlotte Lucas, Elizabeth's best friend. It is quit shock her but she promises to visit them. Jane who still left disappoint decides to go to London to she her friend and hopefully

meet Mr. Bingley. Elizabeth pays visit to Mr. Collins and Charlotte home in Rosings Park which later she find out that it is part of Lady Catherine de Bourgh, Mr. Darcy's aunt residence. Elizabeth unintentionally meets Darcy and this leads Mr. Darcy visit her in Mr. Collins' home. All of sudden, Mr. Darcy proposes Elizabeth that sadly she have to refuse. She already made assumption of Darcy as ignorant and unpleasant, steering Bingley away from Jane and inheriting Wickham

d) Falling action

Shortly, after Elizabeth refuses his proposal, Mr. Darcy left her a letter saying tha he indeed pursue Bingley to distance from Jane because their love isn't serious and to clarify that Wickham is a liar. The letter makes Elizabeth considers her feeling again about Darcy. Another month arrives, Elizabeth along with the Gardiners go to Pemberly where Darcy's residence located. Later, Elizabeth and the Gadiners meet Mr. Darcy and his sister. In different place, Lidya and Wickham are elope and with the help of Darcy who paid off Wickham, they finally found and Wickham agrees to marry Lydia.

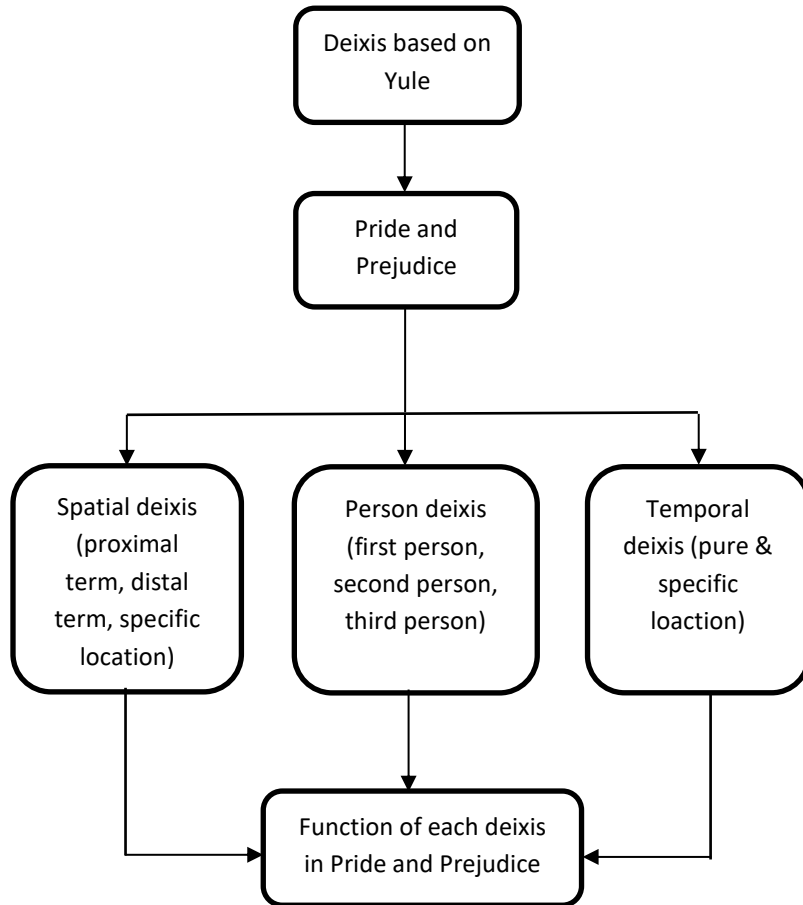
e) Resolution

Mr. Bingley returns back to Longbourn accompanied by Mr. Darcy on purpose to propose Jane and she accepts it. While the family celebrates, out of nowhere Lady

Catherine comes to Bennet's home as she heard that Darcy has intention to marry Elizabeth. She urges Elizabeth to refuse Darcy if he do make the proposal because she does not consider Elizabeth matches with his nephew. But Elizabeth strongly denies her demand and won't promises anything against her own happiness. Thereafter, both Elizabeth and Jane marry to the man they loved.



### C. Theoretical Framework



*Adapted from George Yule (1996)*

Yule (1996) stated that people using deictic expression to indicate objects. Deixis are first form spoken by young children and can be used to indicate people via person deixis, location via spatial deixis or

time via temporal deixis.<sup>47</sup> Each of deixis type has several terms that used to indicate in more specific scope. Person deixis divided into first person, second person, and third person. Spatial deixis classified into proximal term, distal term, and specific location. And temporal deixis divided into pure term and specific time. Deixis could be found in daily life conversation and in various form either written or spoken. The spoken form can be found in everyday conversation, videos, records, or movies. Movies as part of literature consist of dialogue that loads deixis in their usage. Movie also included as non-text based document that can be used as source of data in a research. Therefore, the object of the study in this research is *Pride and Prejudice* movie which the utterances load deixis in the usage.

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<sup>47</sup> George Yule. *Pragmatics* (Oxford: Oxford University Press 1996)

## CHAPTER III RESEARCH METHOD

In this chapter, researcher will present about research design, source of data, data collection technique and data analyzing technique used in the study:

### A. Research Design

In this research, the researcher applied content analysis. Cole as cited by Parveen and Showkat (2017) defined content analysis as a technique to analyze written, verbal or visual communication message. Content analysis can be applied in both qualitative and quantitative study to analyze written, spoken, visual documentation and and to study mass communication<sup>48</sup>. Thus recently, the term “content” does not refer only to “all sort of recorded communication” but moving beyond include text, image, audio, video, graphic and symbol. Content is analyzed by breaking it up into conceptual chunks that are then coded or named<sup>49</sup>. This study includes as qualitative content analysis due to the purpose of this study which focused on the description and interpretation of the findings. Heish and Shannon in Shava et.al (2021) stated qualitative content analysis as a research method for subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns. In this study, researcher

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<sup>48</sup> Virgina Wilson. Research Method: Content Analysis. *Evidence Based Library and Information Practice*. Vol.11 No.1, 2016, p. 41

<sup>49</sup> Ibid, p. 41

chooses qualitative content analysis to examine the movie and script of *Pride and Prejudice* to find out the types of deixis and the to describe function of each deixis used in the movie.

## **B. Source of Data**

This study includes as library research. Resaercher used primary and secondary sources to obtain the data. Creswell (2009) primary sources are original documents, relicts, remains or artefacts. A primary source contains original informations that is not derived from interpretation or analysing someone's else work. A primary data is collected through directly from data source without using any existing sources. The researcher uses a movie and script as the primary source of data. Movie can contain social experience and key moment of history. Realistic readings understand a film as a truthful description of a phenomenon, whose meaning can be (completely) disclosed through a detailed analysis of the contents and the formal features of the images<sup>50</sup>.

A secondary source is a work that interprets or analyses an event or phenomenon well after the fact.<sup>51</sup> Secondary source assisting user in locating primary source of information and can help one identify a topic in research. Secondary research includes handbook, article journal, biography, abstract, indexes etc. In this study researcher used handbooks and article journals as secondary sources to help in identifying the deixis

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<sup>50</sup> Uwe Flick. *An Introduction to Qualitative Research Fourth Edition* (London: Sage Publication Ltd 2009), p.246-247

<sup>51</sup> Anne Anthony Edem, Felix Eke & Joyce Oyadongha. Information and Data-Generating Sources: Implication for Libraries, Authors and Researchers. *International Journal of Computer Science and Information Technology Research*. Vol.4, Issue 2. 2016, p,84

in the movie. The researcher is focused on analyzing the conversation between the actors to discover the deictic expression used in the movie and analyze the function of each deixis in the movie. *Movie Pride and Prejudice* is chosen because the film uses different style of spoken English of 1810 that can give new understanding to the readers of context and meaning.

### **C. Data Collection Technique**

The data in this research gained through documentation. Qualitative researchers may use written documents or other artifacts to gain an understanding of the phenomenon under study. The term documents here refers to a wide range of written, physical, and visual materials, including what other authors may term artifacts. Documentary research aimed to gain a data from historical document in the beginning, but then it is developed using internet sources and many other type of documents to obtain the data<sup>52</sup> There are some examples such as biography, newspaper, magazine, books, advertisement, diaries, company reports etc. Documents are usually considered to be text-based, but they are not necessarily so, and some commentators will include non-text-based documents. Examples of these are film, video and television, displays, graphic representations, sculpture, drawings and pictures, visual art and artefacts, objects, bodies, style, spatial organization, diagrams, ‘cognitive maps’, and so on.<sup>53</sup>

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<sup>52</sup> Jennifer Mason. *Qualitative Researching* (London: Sage Publication Ltd 2002), p.103

<sup>53</sup> Jennifer Mason. *Qualitative Researching* ( London: Sage Publication Ltd 2022), p.104

Ary (2010) stated that documents are a good source of data. They provide good descriptive information, are stable sources of data, and can help ground a study in its context. According to Creswell the advantage of using documents in data collection is as a written evidence, it saves the researcher time and expense of transcribing. The researcher uses a movie and the script as a source of data in this study. The data is collected through analyzing the dialogue between the actors in the movie. In this study, the researcher also gave attention to the script in order to understand the dialogue and find the deixis existed in the movie.

#### **D. Data Analyzing Technique**

Testing the hypothesis is not the immediate purpose of qualitative content analysis. In qualitative content analysis, the hypothesis is replaced by foreshadowing the research questions that guide the researcher and influence the data gathered. Bengtsson (2016) the data analyzed in qualitative content analysis may shows some possible interpretations because it is likely to be presented in words rather than numbers. The focus is on answering the research question as the guidance but it can be also considered the transformation or new question/ theme emerge during the coding process<sup>54</sup>. In data analysis of qualitative study, there are diferent steps for some approaches in qualitative research. It is called data analysis spiral that suitable with some approaches such as phenomenology, case study, grounded theory and ethnography which mean that once data collected, they must be organized then described,

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<sup>54</sup> Marylin Domas White & Emily White. Content Analysis: A Flexible Methodology. *Library Trends*. June 2006, p. 39

classified and interpreted. But to analyse text, according to Ary (2010) the approaches may be vary slightly which consist of three steps :

1. Familiarizing and organizing

In this first step of analysis, the researcher must be familiar with the data through read and rereading the notes and review it. Kielmann, Cataldo & Seeley (2012) reading and re-reading the data from beginning to end help the researcher familiarize with the data and the context within which they were collected, particularly if data collection has taken place over a long period of time and researcher have forgotten some of the detail from early material. The major task of organizing the large body of information begins after familiarization. Start with creating a complete list of data sources.<sup>55</sup> It is involve scanning the material and arranging the data so it can be easier to be analyzed. In order to get the most from the focused analysis stage, it makes sense to systematically organize and prepare the data. Indeed, the beginning stages of data analysis are quite similar to the organizing and heavy lifting process associated with any research paper.<sup>56</sup> If the data already formatted and labeled, the data prepping process will be eased. In this step of this study, researcher organized the data by divided the scenes

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<sup>55</sup> Donald Ary et al. *Introduction to Research in Education* (California: Wadsworth Cengage Learning 2010), p.482

<sup>56</sup> Sarah J. Tracy. *Qualitative Research Methods: Collecting Evidence, Crafting Analysis, Communicating Impact* (West Sussex: Blackwell Publishing 2013), p.185

based on the script and movie of *Pride and Prejudice* and review it. The scenes organized based on the setting place and event or topic which was discussed.

## 2. Coding and reducing

After the data was organized, the next step is coding and reducing. *Coding* is about ‘naming segments of data with a label that simultaneously categorizes, summarizes, and accounts for each piece of data.’<sup>57</sup> Rosman & Rallis in Creswell (2009) stated that coding is the process of organizing the material into chunks or segments of text before bringing meaning to information. It involves taking text data or pictures gathered during data collection, segmenting sentences (or paragraphs) or images into categories, and labeling those categories with a term, often a term based in the actual language of the participant. The common approach uses in coding is reread the all data and breakdown it into some categories.

Descriptive codes is used in this study. According to Milles;Hubermann & Saldana (2014) a descriptive code assigns labels to data to summarize in a word or short phrase—most often a noun—the basic topic of a passage of qualitative data. These eventually provide an inventory of topics for indexing and categorizing, which is especially

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<sup>57</sup> Uwe Flick. *The SAGE Handbook of Qualitative Data Analysis* (London: Sage Publication Ltd. 2014), p.156



helpful for ethnographies and studies with a wide variety of data forms (field notes, interview transcripts, documents, etc.). In this study, the coding conduct by labeled the deictic expression found in the movie into three types according to George Yule's theory and also the function of each deixis in the movie.

### 3. Interpreting and representing

The final step of analysis data is making interpretation or meaning of the data. Interpretation is about bringing out the meaning, telling the story, providing an explanation, and developing plausible explanations.<sup>58</sup> The interpretation could be from the researcher experience. It could also be a meaning derived from a comparison of the findings with information gleaned from the literature or theories. The process of interpretation can generate quite different types of knowledge, ranging from (apparently) straightforward 'translations' of a surface meaning into a deeper, 'true' meaning, to an elaboration of meanings which adds texture to the original account without replacing it with something more 'true'.<sup>59</sup> In this study, the researcher is interpreting the data from the finding of three types of deixis and function of each deixis found in *Pride and Prejudice* movie.

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<sup>58</sup> Donald Ary et al. *Introduction to Research in Education* (California: Wadsworth Cengage Learning 2010), p.490

<sup>59</sup> Uwe Flick. *The SAGE Handbook of Qualitative Data Analysis* (London: Sage Publication Ltd. 2014), p.137



## CHAPTER IV FINDING AND DISCUSSION

This chapter will show the research finding and discussion about types of deixis and function of deixis in *Pride and Prejudice* movie. The aim of this chapter is answering the problems according to the research question that have been written in the Chapter I. The data collects through observing and taking notes of utterances spoken by the actors in *Pride and Prejudice* movie.

### **A. Types of Deixis in *Pride and Prejudice* Movie**

After the data collected, the researcher analyzed the deixis use in the utterances spoken by the actors in the movie. There were types of deixis in the movie which classified according to George Yule theory of deixis. This study found there are three types of deixis occur in the movie, which are person deixis, spatial deixis, and temporal deixis. The detail explanation will be presented below:

#### **1. Person Deixis**

Person deixis clearly operates on a basic three-part division exemplified by the pronouns for the first person (“I”), second person (“you”), and third person (“he”, “she”, or “it”).<sup>60</sup> Person deictics include pronouns (*I, you, him; mine, yours, hers; myself, yourself, herself*), possessive adjectives (*my, your, her*), and verb inflections (Latin *amo, amas, amat*, ‘I love, you love, he or she loves’). Personal pronouns can have singular and plural

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<sup>60</sup> George Yule. *Pragmatics* (Oxford: Oxford University Press 1996), p.10

forms. A plural form may apply even if only one referent is designated, provided that the referent can be taken to represent a group.<sup>61</sup>

In the **Scene 1 – Scene 5 (00:01:12 – 00:04:46)** the researcher revealed that there was person deixis occurred. From researcher's analysis, the person deixis occurred was followed by three types of person deixis. Researcher found fifteen deictic words that include as person deixis and classified into seven words of first person deixis, two words of second person deixis, and six words of third person deixis.

In this part, it is discovered that the use of words "*I, My, Me, We, Our, Myself, Mine*" represented the first person deixis, the use of deictic words "*You, Your*" indicated the second person deixis and the use of deictic words "*He, It, They, Him, His, Them*" showed the third person deixis.

In the **Scene 6 – Scene 11 (00:05:32 – 00:13:10)** the researcher revealed that there was person deixis occurred. From researcher's analysis, the person deixis occurred included as three types of person deixis. Researcher found fifteen deictic words that included as person deixis and classified into five words as first person deixis, two words as second person deixis and last eight words as third person deixis.

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<sup>61</sup> Alan Curse. *A Glossary of jSemantics and Pragmatics*. (Edinburgh: Edinburgh University Press Ltd. 2006), p.127j

It is discovered in this part that the use of deictic words “*I, My, Me, Me, Our*” represented the first person deixis , the deictic words “*You, Your*” indicated the second person deixis and the use of deictic words “*He, She, It, They, Him, His, Her, Them*” showed the third person deixis.

In the **Scene 12 – Scene 18 (00:13:29 – 00:16:58)** researcher revealed that there was person deixis occurred. Researcher analyzed the person deixis occurred was followed by three types of person deixis. Researcher found fifteen deictic words that include as person deixis and classified into six words as first person deixis, two words as second person deixis and seven words as third person deixis.

It is analyzed in this part the use of deictic words “*I, My, Me, Mine, We, Our*” showed the first person deixis, the deictic word “*You, Your*” represented the second person deixis and the using of deictic words “*He, She, It, His, Him, Her, Their*” indicated the third person deixis. .

In the **Scene 19 – Scene 30 (00:17:11 – 00:23:22)** researcher revealed that there was person deixis occurred. Researcher analyzed the person deixis occurred was followed by three types of person deixis. Researcher found eighteen words that included as person deixis and specified into seven words as first person deixis, three words as second person deixis, and last eight words as third person deixis.

It is discovered that the use of deictic words “*I, Me, My, Mine, We, Us, Our, Myself*” marked the first person deixis, the use of deictic words “*You, Your, Yourself*” indicated the second person deixis and the using of deictic words “*He, She, It, They, Him, Her, Them, Their*” showed the third person deixis.

In the **Scene 31 – Scene 32 (00:23:23 – 00:25:26)** researcher found that there were person deixis occurred. From researcher’s analysis the person deixis that occurred followed by three types of person deixis. Researcher found nine words marked the person deixis and classified into four words as first person deixis, two words as second person deixis, and three words as third person deixis.

It is revealed that the use of deictic words “*I, We, My, Mine*” showed the first person deixis, the words “*You, Your*” indicated second person deixis, and the use of words “*She, It, They*” represented third person deixis.

In the **Scene 33 – Scene 40 (00:25:30 – 00:29:27)** researcher discovered that person deixis was occurred. Researcher analyzed that the person deixis occurred followed by three types of person deixis. Researcher found seventeen words that included as person deixis and specified into seven words as first person deixis, two words as second person deixis, and eight words as third person deixis.

It is revealed that the use of deictic words “*I, Me, My, Myself, We, Us, Our*” represented the first person deixis, the use

of deictic words “*You, Your*” showed the second person deixis, and the use of deictic words “*He, She, It, They, Him, His, Her, Them*” indicated the third person deixis.

In the **Scene 41 – Scene 47 (00:29:50 – 00:34:20)** researcher discovered that person deixis was occurred. Researcher analyzed that the person deixis occurred followed by three types of person deixis. Researcher found seventeen words that indicates as person deixis and specified into six words as first person deixis, three words as second person deixis, and eight words as third person deixis.

It is revealed that the use of deictic words “*I, Me, My, We, Us, Our*” showed the first person deixis, the deictic words “*You, Your, Yours*” represented the second person deixis, the use of deictic words “*He, She, It, They, Her, Him, His, Himself*” indicated the third person deixis.

In the **Scene 48 – Scene 55 (00:35:01 – 00:44:54)** researcher discovered that there was person deixis occurred. Researcher found that the person deixis occurred followed by three types of person deixis. Researcher analyzed sixteen words that indicates as person deixis and specified into six words as first person deixis, two words as second person deixis, and eight words as third person deixis.

It is revealed that the use of deictic words “*I, Me, My, Myself, We, Us*” marked the first person deixis, the using of deictic words “*You, Your*” showed the second person deixis, and

the deictic words “*He, She, It, They, Her, Him, Them, Themselves*” represented the third person deixis.

In the **Scene 56 – Scene 57 (00:45:13 – 00:51:48)** researcher discovered that there was person deixis occurred. Researcher found that person deixis occurred in this part followed by three types of person deixis. Researcher analyzed there were thirteen words that indicates as person deixis and specified into five words as first person deixis, two words as second person deixis, and six words as third person deixis.

It is revealed that the use of deictic words “*I, Me, My, We, Myself*” marked the first person deixis, the deictic words “*You, Your*” indicated the second person deixis, and the use of deictic words “*She, It, Them, Her, His, Him*” represented the third person deixis.

In the **Scene 58 – Scene 62 (00:52:44 – 00:55:48)** researcher discovered that there was person deixis occurred. Researcher found the person deixis that occurred in this part followed by three types of person deixis. Researcher analyzed there were thirteen words that indicated as person deixis and specified into five words as first person deixis, three words as second person deixis, and five words as third person deixis.

It is revealed that the use of deictic words “*I, Me, My, Us, Our*” represented the first person deixis, the deictic words “*You, Your, Yourself*” showed the second person deixis and the



using of deictic words “*He, It, Him, His, Her*” indicated the third person deictic.

In the **Scene 63 – Scene 70 (00:56:38 – 01:04:56)** revealed there was person deixis occurred. Researcher found that the person deixis occurred in this part followed by three types of person deixis. From researcher’s analysis there were seventeen words that indicated person deixis and specified into seven words as first person deixis, three words as second person deixis and last seven words as third person deixis.

It is discovered that the use of deictic words “*I, Me, My, Our, Myself, We, Us*” marked the first person deixis, the use of deictic words “*You, Your, Yourself*” indicated second person deixis, and deictic words “*He, She, It, They, Their, Her, Him*” represented the third person deixis.

In the **Scene 71 – Scene 79 (01:05:23 – 01:15:29)** researcher revealed there was person deixis occurred. Researcher found the person deixis occurred in this part followed by three types of person deixis. From researcher’s analysis there were nineteen words that indicated person deixis and specified into seven words as first person deixis, two words as second person deixis, and ten words as third person deixis.

It is discovered that the use of deictic words “*I, My, Me, We, Our, Us, Ourselves*” marked the first person deixis, the deictic words “*You, Your*” indicated second person deixis and the

using of deictic words “*He, She, It, They, His, Her, Him, Them, Hers, Himself*” represented the third person deixis.

In the **Scene 80 – Scene 85 (01:16:13 – 01:19:21)** researcher discovered there was person deixis occurred. Researcher found the person deixis occurred in this part followed by three types of person deixis. Researcher analyzed that there were fifteen words indicated person deixis and classified into five words as first person deixis, two words as second deixis, and eight words as third person deixis.

It is revealed that the use of deictic words “*I, Me, We, Us, Our*” represented first person deixis, the deictic words “*You, Your*” indicated second person deixis, and the using of deictic words “*He, She, It, They, Her, Him, Their, Herself*” marked the third person deixis.

In the **Scene 86 – Scene 95 (01:20:25 – 01:28:17)** researcher revealed there was person deixis occurred. Researcher found that the person deixis occurred in this part followed by three types of person deixis. Researcher analyzed that there were fourteen words indicated person deixis and classified into five words as first person deixis, two words as second person deixis, and seven words as third person deixis.

It is discovered that the use of deictic words “*I, My, Me, We, Us*” marked the first person deixis, the deictic words “*You, Your*” indicated second person deixis, and the use of deictic

words “*He, She, It, They, Him, His, Her*” represented the third person deixis.

In the **Scene 95 – Scene 100 (01:28:30 – 01:32:17)** revealed there was person deixis occurred. Researcher found that person deixis occurred in this part followed by three types of person deixis. From researcher’s analysis there were sixteen words indicated as person deixis and classified into six words as first person deixis, two words as second person deixis, and eight words as third person deixis.

It is discovered that the use of deictic words “*I, Me, My, We, Us, Our*” indicated first person deixis, the deictic words “*You, Your*” showed second person deixis, and the use of deictic words “*He, She, It, They, Him, His, Her, Himself*” represented third person deixis.

In the **Scene 101 – Scene 115 (01:32:40 – 01:37:54)** researcher discovered that there was person deixis occurred. Researcher found the person deixis occurred in this part followed by three types of person deixis. Researcher analyzed that there were eighteen words indicated person deixis and classified into six words as first person deixis, three words as person deixis, and nine words as third person deixis.

It is revealed that the use of deictic words “*I, My, Me, We, Our, Us*” indicated first person deixis, the deictic words “*You, Your, Yourself*” marked second person deixis, and the use

of deictic words “*He, She, It, They, His, Him, Her, Their, Them*” represented third person deixis.

In the **Scene 116 – Scene 124 (01:38:03 – 01:45:36)** researcher discovered there was person deixis happened. Researcher found the person deixis happened in this part was followed by three types of person deixis. From researcher’s analysis there were fourteen words indicated person deixis and classified into six words as first person deixis, two words as second person deixis and six words as third person deixis.

It is revealed that the deictic words “*I, My, Me, We, Us, Myself*” represented the first person deixis, the use of deictic words “*You, Your*” indicated the second person deixis, and use of deictic words “*He, She, It, His, Him, Her*” marked the third person deixis.

In the **Scene 125 – Scene 129 (01:46:21 – 01:51:14)** revealed there was person deixis happened. From researcher’s analysis the person deixis happened in this part was followed by three types of person deixis. Researcher found there were fourteen words that indicated person deixis and specified into three words as first person deixis, three words as second person, and eight words as third person deixis.

It is discovered that the use of deictic words “*I, My, Me*” represented the first person deixis, the deictic words “*You, Your, Yourself*” marked the second person deixis, and the use of deictic

words “*He, She, It, They, Their, His, Him, Herself*” were indicated the third person deixis.

In the **Scene 130 – Scene 137 (01:54:04 – 02:01:10)** researcher discovered that there was person deixis happened. Researcher found the person deixis happened in this part was followed by three types of person deixis. Researcher analyzed there were twelve words which indicated person deixis and specified into five words as first person deixis, two words as second person deixis, and five words as third person deixis.

It is revealed that the use of deictic words “*I, My, Me, We, Myself*” represented the first person deixis, the deictic words “*You, Your*” showed the second person deixis and the use of deictic words “*He, She, It, They, Him*” indicated the third person deixis.

Table of Person Deixis

<b>Scene</b>	<b>Person Deixis</b>	<b>Frequency of Occurance</b>
Scene 1 – 5	First person	28
	Second person	20
	Third person	21
Scene 6 – 11	First person	51
	Second person	29
	Third person	45
Scene 12 – 18	First person	26
	Second person	14

	Third person	29
Scene 19 – 30	First person	58
	Second person	38
	Third person	59
Scene 31 – 32	First person	9
	Second person	10
	Third person	9
Scene 33 - 40	First person	40
	Second person	11
	Third person	23
Scene 41 – 47	First person	48
	Second person	24
	Third person	33
Scene 48 – 55	First person	66
	Second person	30
	Third person	51
Scene 56 – 57	First person	57
	Second person	39
	Third person	16
Scene 58 – 62	First person	25
	Second person	11
	Third person	24
Scene 63 – 70	First person	69
	Second person	52
	Third person	21
Scene 71 – 79	First person	87
	Second person	55
	Third person	66
Scene 80 – 85	First person	22
	Second person	7
	Third person	35

Scene 86 – 95	First person	37
	Second person	16
	Third person	27
Scene 96 – 100	First person	39
	Second person	16
	Third person	28
Scene 101 – 115	First person	67
	Second person	30
	Third person	56
Scene 116 – 124	First person	49
	Second person	25
	Third person	40
Scene 125 – 129	First person	36
	Second person	29
	Third person	32
Scene 130 – 137	First person	59
	Second person	35
	Third person	30
Total		2009

## 2. Spatial Deixis

Place or space deixis concerns the specification of locations relative to anchorage points in the speech event.<sup>62</sup> Spatial deixis manifests itself principally in the form of locative adverbs such as *here* and *there*, and demonstratives/determiners such as *this* and *that*. English has a relatively impoverished spatial deictic system, with only two terms, usually labelled ‘proximal and distal.’<sup>63</sup> According to Yule (1996) proximal terms are typically interpreted in terms of the speaker’s location, or the deictic center, so that “now” is generally understood as referring to some point or time period. Distal terms can simply indicate ‘away from speaker’, but in some languages can be used to distinguish between ‘near addressee’ and “away from both speaker and addressee”. In spatial deixis, the location from speaker’s perspective can be fixed mentally or physically, so some people are able to project themselves into other locations.

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<sup>62</sup> Stephen C. Levinson. *Pragmatics* (Cambridge: Cambridge University Press 1983), p.79

<sup>63</sup> Alan Curse. *Meaning in Language: Introduction to English Semantics and Pragmatics* (Oxford: Oxford University Press 2000), p.320



In the **Scene 1 – Scene 5 (00:01:12 – 00:04:46)** researcher revealed there was spatial deixis occurred. The spatial deixis happened in this part is classified into three terms. The researcher discovered there were five words indicated the use of spatial deixis and classified into one word as proximal term, one word as distal term and three words as projected terms also specific location.

It is analyzed the use of deictic words “*Here*” showed the proximal term, the deictic word “*That*” marked the distal term and the use of words “*Come, Go, From the North*” represented specific locations.

In the **Scene 6 – Scene 11 (00:05:32 – 00:13:10)** researcher analyzed there was spatial deixis occurred. The spatial deixis happened in this part is classified into three terms. The researcher discovered there were seventeen words indicated the spatial deixis and classified into three words as proximal term, two words as distal term and twelve words as projected terms and specific location.

It is analyzed the use of deictic words “*Here, This, Now*” marked the proximal term, the use of words “*That, There*” showed the distal term and the words “*Come, Coming, Return, Far, Out, Long way, In the room, On the right, On the left, In the Country, At Netherfield, In the village*” represented the projected term and specific location.

In the **Scene 12 – Scene 18 (00:13:29 – 00:16:58)** researcher revealed there was spatial deixis happened. The spatial deixis in this part is classified into three terms. The researcher found there were seven words indicated spatial deixis and specified into two word as proximal term, two words as distal term and three words as specific location also projected term.

It is analyzed that the use of deictic words “*This*” and “*Now*” showed the proximal term, the words “*There*” and “*That*” indicated distal term and the use of words “*Far, Returning, Go*” marked the specific location also projected term.

In the **Scene 19 – Scene 30 (00:17:11 – 00:23:22)** researcher analyzed there was spatial deixis occurred. The spatial deixis in this part is divided into three terms. Researcher found there were seven words that indicated spatial deixis and classified into one word as proximal term, one word as distal term and five words as projected term and specific location.

It is discovered that the use of word “*Here*” represented proximal term, the use of word “*That*” showed the distal term, and words “*Walk, Take a turn, Upstairs, In mud, At home,*” marked the projected term also specific location.

In the **Scene 31 – Scene 32 (00:23:23 – 00:25:26)** researcher analyzed there was spatial deixis occurred. The spatial deixis divided into three terms. Researcher found there were three words indicated spatial deixis and classified into one word as proximal term and two words as specific location.

It is revealed that the use of word “Here” represented proximal term and the words “In the country” and “In twon” showed specific location.

In the **Scene 33 – Scene 40 (00:25:30 – 00:29:27)** researcher found there was spatial deixis happened. The spatial deixis happened in this part is divided into three terms. Researcher revealed there were five words marked the use of spatial deixis and specified into one word as proximal term, one word as distal term and three words as specific location.

It is discovered that the word “*These*” represented the proximal term, the word “*There*” marked the distal term and the use of words “*Out, Next to, Around*” indicated the specific location.

In the **Scene 41 – Scene 47 (00:29:50 – 00:34:20)** researcher found there was a spatial deixis. The spatial deixis occurred in this part is divided into three terms. Researcher analyzed there were eight words indicated spatial deixis and classified into one word as proximal term, two words as distal term and five words as projected terms also specific location.

It is revealed that the use of deictic word “*Now*” showed the proximal term, the use of words “*That*” and “*There*” marked the distal term, and the words “*Come, Go, Way, Away, At the ball*” represented the projected term and specific location.

In the **Scene 48 – Scene 55 (00:35:01 – 00:44:54)** researcher analyzed there was spatial deixis occurred. The spatial

deixis occurred in this part is divided into three terms. Researcher discovered there were six words that indicated spatial deixis and classified into three words as proximal terms, two words as distal term and one word as projected term.

It is revealed that the use of deictic words “*Here, This, Now*” represented the proximal term, the words “*There*” and “*That*” showed the distal term, and the word “*Walk*” marked the projected term.

In the **Scene 56 – Scene 57 (00:45:13 – 00:51:18)** researcher found there was spatial deixis happened. The spatial deixis in this part is divided into two terms. Researcher analyzed there were six words indicated the spatial deixis and specified into three words as proximal term and three words as projected term also specific location.

It is discovered that the use of deictic words “*Here, This, Now*” represented the proximal term and the words “*Coming, Go, Out*” showed the projected term and specific location.

In the **Scene 58 – Scene 62 (00:52:44 – 00:55:48)** researcher revealed there was spatial deixis occurred. The spatial deixis occurred in this part is divided into three terms. Researcher analyzed there were six words that indicated spatial deixis and specified into two words as proximal term, two words as distal term, and two words as projected term.

It is discovered that the use of word “*Here*” and “*Now*” indicated the proximal term, the deictic words “*That*” and

“*There*” showed distal term, and the words “*Take*” and “*Go*” represented projected term.

In the **Scene 63 – Scene 70 (00:56:38 – 01:04:58)** researcher found there was spatial deixis happened. The spatial deixis occurred in this part is divided into three terms. Researcher revealed there were seventeen words indicated spatial deixis and specified into two words as proximal term, two words as distal term and thirteen words as projected term also specific location.

It is discovered that the deictic words “*Here*” and “*This*” marked the proximal term, the use of deictic words “*There*” and “*That*” showed the distal term, and the use of words “*Visit, Come, Taken, Next to, Out, In the garden, In the housekeeper’s room, In England, In London, In a ballroom, In Hertfordshire, At home, At the assembly*”

In the **Scene 71 – Scene 79 (01:05:23 – 01:15:59)** researcher found there was a spatial deixis. The spatial deixis occurred in this part is divided into three terms. Researcher analyzed there were eleven words that indicated as spatial deixis and classified into four words as proximal term, three words as distal terms, and four words as projected term also specific location.

It is discovered that the use of deictic words “*Now, Here, This, These*” represented the proximal term, the deictic words “*There, Those, That*” showed the distal term, and the use of

words “*Gone, Came, On earth, In Kent*” indicated the projected term also specific location.

In the **Scene 80 – Scene 85 (01:16:13 – 01:19:21)** researcher revealed that spatial deixis was occurred in this part. The spatial deixis occurred is classified into three terms. Researcher analyzed there were nine words showed the use of spatial deixis and specified into one word as proximal term, one word as distal term, and seven words as specific location also projected term.

It is discovered the use of deictic word “*Here*” indicated the proximal term, the deictic word “*That*” marked the distal term, and the words “*In the drawing room, In the street, In some public place, At Rosing, Passed, Go, Come*” represented the specific location also projected term.

In the **Scene 86 – Scene 95 (01:20:25 – 01:28:17)** researcher found that spatial deixis happened. The spatial deixis in this part is classified into three terms. Researcher revealed there were eleven words that marked spatial deixis and specified into three words as proximal term, two words as distal term, and six words as specific location.

It is analyzed that the use of deictic words “*Here, This, These*” showed the proximal term, the deictic words “*There*” and “*That*” marked the distal term, and the words “*Close, At home, In London, At Lambton, At Rose and Crown, In the country*” represented the specific location.

In the **Scene 96 – Scene 100 (01:28:30 – 01:32:17)** researcher analyzed there was spatial deixis occurred. The spatial deixis in this part is classified into two terms. Researcher found there were five words that marked spatial deixis and specified into two words as proximal term and three words as projected term also specific location.

It is discovered that the use of deictic word “*Here, This*” represented the proximal term and the deictic words “*Go, Gone, Away*” indicated the projected term also specific location.

In the **Scene 101 – Scene 115 (01:32:40 – 01:37:54)** researcher discovered there was spatial deixis occurred. In this part, the spatial deixis is divided into three terms. Researcher found there were twelve words that considered as spatial deixis and specified into two words as proximal term, two words as distal term, and eight words as projected term and specific location.

It is discovered that the use of deictic words “*This*” and “*Now*” showed the proximal term, the deictic words “*That*” and “*There*” marked the distal term, and the words “*Gone, Go, Passed, Come, In the North, The North of England, In London, Far*” represented the projected term also specific location.

In the **Scene 116 – Scene 124 (01:38:03 – 01:45:36)** researcher revealed there was spatial deixis happened. The spatial deixis in this part is classified into three terms. From researcher’s analysis there were eighteen words that considered as spatial

deixis and specified into two words as proximal term, two words as distal term and thirteen words as projected term also specific location.

It is discovered that the deictic words “*Here*” and “*Now*” indicated the proximal term, the use of deictic words “*That*” and “*There*” showed the distal term, and the words “*Returning, Return, Coming, Come, Go, Comes, Went, Taken, Going, Came, Away, In town, In the country*” represented the projected term also specific location.

In the **Scene 125 – Scene 129 (01:46:21 – 01:51:14)** researcher found there was spatial deixis occurred. The spatial deixis in this part is divided into three parts. From researcher’s analysis there were eight words that considered as spatial deixis and classified into three words as proximal term, three words as distal term and two words as specific location and projected term.

It is discovered that the use of deictic words “*Here, This, Now*” marked the proximal term, the deictic words “*Those, That, There*” indicated distal term, and the words “*In town*” and “*Coming*” represented the specific location and projected term.

In the **Scene 130 – Scene 137 (01:54:04 – 02:01:10)** researcher revealed there was spatial deixis occurred. The spatial deixis occurred in this part is divided into three terms. Researcher analyzed there were four words that considered as spatial deixis and specified into two words as proximal term, one word as distal term, and one word as projected term.



It is discovered that the use of deictic words “*Here*” and “*This*” represented the proximal term, the deictic word “*That*” indicated the distal term, and the word “*Come*” showed the projected term.

Table of Spatial Deixis

<b>Scene</b>	<b>Spatial Deixis</b>	<b>Frequency of Occurance</b>
Scene 1 – 5	Proximal	1
	Distal	3
	Specific Location	3
Scene 6 – 11	Proximal	3
	Distal	6
	Specific Location	15
Scene 12 – 18	Proximal	2
	Distal	4
	Specific Location	3
Scene 19 – 30	Proximal	6
	Distal	1
	Specific Location	5
Scene 31 – 32	Proximal	2
	Distal	-
	Specific Location	3
Scene 33 - 40	Proximal	1
	Distal	1
	Specific Location	3
Scene 41 – 47	Proximal	-
	Distal	5
	Specific Location	6
Scene 48 – 55	Proximal	7
	Distal	8

	Specific Location	2
Scene 56 – 57	Proximal	2
	Distal	-
	Specific Location	4
Scene 58 – 62	Proximal	1
	Distal	4
	Specific Location	2
Scene 63 – 70	Proximal	5
	Distal	6
	Specific Location	15
Scene 71 – 79	Proximal	9
	Distal	9
	Specific Location	6
Scene 80 – 85	Proximal	1
	Distal	1
	Specific Location	8
Scene 86 – 95	Proximal	8
	Distal	4
	Specific Location	8
Scene 96 – 100	Proximal	5
	Distal	-
	Specific Location	4
Scene 101 - 115	Proximal	2
	Distal	9
	Specific Location	10
Scene 116 – 124	Proximal	6
	Distal	3
	Specific Location	22
Scene 125 – 129	Proximal	6
	Distal	5
	Specific Location	2

Scene 130 – 137	Proximal	4
	Distal	1
	Specific Location	1
Total		263

### 3. Temporal Deixis

Temporal deixis is deixis relative to the time of utterance.<sup>64</sup> According to Huang (2007) time deixis is concerned with the encoding of temporal points and spans relative to the time at which an utterance is produced in a speech event. The only ‘pure’ English temporal deictics are *now*, which designates a time period overlapping with the time of speaking, and *then* which basically means ‘not now’, and can point either into the future or the past: “*I was much younger then; you’ll be somewhat older then*” .<sup>65</sup> Other words that consider as temporal deictic are *today*, *tomorrow* and *yesterday*. These deictic names of days divide time into diurnal spans. Thus *today* can be glossed as ‘the diurnal span including CT’, *tomorrow* as ‘the diurnal span following today’, and *yesterday* as ‘the diurnal span preceding today’.<sup>66</sup>

In the **Scene 1 – Scene 5 (00:01:12 – 00:04:46)** researcher analyzed and revealed there was temporal deixis

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<sup>64</sup> Betty J. Birner. *Introduction to Pragmatics* (West Sussex: Blackwell Publishing 2013), p. 18

<sup>65</sup> Alan Curse. *A Glossary of Semantics and Pragmatics* (Edinburgh: Edinburgh University Press Ltd 2006), p.179

<sup>66</sup> Yan Huang. *Pragmatics* (Oxford: Oxford University Press 2007), p.145

happened and indicated by the use of seven deictic words “*Once, 20 years, A year, Tomorrow, Then, A weeks, Two weeks*”.

In the **Scene 6 – Scene 11 (00:05:32 – 00:13:10)** researcher discovered there was temporal deixis happened and represented by the used of seven deictic words “*Now, The evening, Then, A year, Winter, Before, Night*”.

In the **Scene 12 – Scene 18 (00:13:29 – 00:16:58)** researcher analyzed and found there was temporal deixis happened and showed by the use of six deictic words “*Then, Now, Soon, The Morning, Night, Once*”

In the **Scene 19 – Scene 30 (00:17:11 – 00:23:22)** researcher discovered there was temporal deixis happened and indicated by the use of three deictic words “*Then, Once, Forever*”.

In the **Scene 31 – Scene 32 (00:23:23 – 00:25:26)** researcher analyzed there was no temporal deixis occurred

In the **Scene 33 – Scene 40 (00:25:30 – 00:29:27)** researcher revealed there was temporal deixis happened and represented by the use of six deictic words “*Today, Soon, Many Years, Sometimes, After dinner, An hour or two*”.

In the **Scene 41 – Scene 47 (00:29:50 – 00:34:20)** researcher analyzed and found there was temporal deixis and represented by the use of six deictic words “*Then, A Month, This Evening, This Afternoon, Now, Tonight*”.

In the **Scene 48 – Scene 55 (00:35:01 – 00:44:54)** researcher discovered there was a temporal deixis and indicated by six deictic words “*The evening, Now, Then, In the future, This evening, All weeks*”.

In the **Scene 56 – Scene 57 (00:45:13 – 00:51:48)** researcher found there was temporal deixis occurred and represented by the use of three deictic words “*Three months, The morning, Now*”.

In the **Scene 58 – Scene 62 (00:52:44 – 00:55:48)** researcher revealed there was temporal deixis occurred and discovered two deictic words represented temporal deixis which are “*Now, Then*”.

In the **Scene 63 – Scene 70 (00:56:38 – 01:04:58)** researcher analyzed and discovered there was temporal deixis happened and indicated by the use of three deictic words “*This evening, Every spring, Once*”.

In the **Scene 71 – Scene 79 (01:05:23 – 01:15:59)** researcher revealed there was temporal deixis occurred and marked by the use of five deictic words “*Now, Past months, Then, Weeks, Last summer*”.

In the **Scene 80 – Scene 85 (01:16:13 – 01:19:21)** researcher discovered there was a temporal deixis and analyzed two deictic words represented temporal deixis which are “*Every night, Forever*”.

In the **Scene 86 – Scene 95 (01:20:25 – 01:28:17)** researcher discovered there was temporal deixis occurred and showed by the use of deictic words “*Tomorrow*”.

In the **Scene 96 – Scene 100 (01:28:30 – 01:32:17)** researcher analyzed and found there was temporal deixis happened and represented by the use of five deictic words “*Tomorrow, Then, Whole evening, This afternoon, Forever*”.

In the **Scene 101 – Scene 115 (01:32:40 – 01:37:54)** researcher revealed there was temporal deixis occurred and indicated by the use of six deictic words “*Now, Then, A year, Next week, Monday morning, Sometimes*”.

In the **Scene 116 – Scene 124 (01:38:03 – 01:45:36)** researcher analyzed there was temporal deixis occurred and discovered six deictic words that represented temporal deixis which are “*Tomorrow, Then, Before, Few weeks, Last winter, Now*”.

In the **Scene 125 – Scene 129 (01:46:21 – 01:51:14)** researcher revealed there was temporal deixis occurred and found five words that indicated temporal deixis which are “*A year, This spring, This afternoon, Then, Now*”

In the **Scene 130 – Scene 137 (01:54:04 – 02:01:10)** researcher analyzed there was a temporal deixis and discovered seven deictic words that marked temporal deixis which are “*Last night, Last April, Forever, This day, Then, This evening, Sundays*”

Table of Temporal Deixis

<b>Scene</b>	<b>Temporal Deixis</b>	<b>Frequency of Occurance</b>
Scene 1 – 5	Pure	1
	Specific time	7
Scene 6 – 11	Pure	2
	Specific time	5
Scene 12 – 18	Pure	2
	Specific time	4
Scene 19 – 30	Pure	1
	Specific time	3
Scene 31 – 32	Pure	-
	Specific time	-
Scene 33 – 40	Pure	-
	Specific time	8
Scene 41 – 47	Pure	2
	Specific time	4
Scene 48 – 55	Pure	2
	Specific time	6
Scene 56 – 57	Pure	5
	Specific time	1
Scene 58 – 62	Pure	3
	Specific time	-
Scene 63 – 70	Pure	-
	Specific time	3
Scene 71 – 79	Pure	2
	Specific time	3
Scene 80 – 85	Pure	-
	Specific time	2
Scene 86 – 95	Pure	-

	Specific time	4
Scene 96 – 100	Pure	1
	Specific time	6
Scene 101 – 115	Pure	10
	Specific time	6
Scene 116 – 124	Pure	3
	Specific time	7
Scene 125 – 129	Pure	4
	Specific time	3
Scene 130 - 137	Pure	1
	Specific time	7
Total		118

## B. Function of Deixis in *Pride and Prejudice* Movie

After the researcher analyzed the movie, it is found that there were three types of deixis found in *Pride and Prejudice* movie which are person deixis, spatial deixis, and temporal deixis. From the data analyzed, researcher revealed each deixis had different function when it used in utterance. The function of each deixis can be seen in the following discussion :

### 1. Person deixis

Person deixis involves basically the speaker, known as the first person, the addressee, known as the second person, and other significant participants in the speech situation, neither speaker nor hearer; these are known as third person.<sup>67</sup> The

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<sup>67</sup> Alan Curse. *Meaning in Language An Introduction to Semantics and Prjagmatics* (Oxford: Oxford University Press 2000), p.319



person deixis found in the movie followed by three types which were first person deixis, second person deixis, and third person deixis. Each types showed different function when it used in utterances. First, the first person deixis represented the speakers who spoke the utterances. The use of first person deixis in the movie can be identified by the use of personal pronoun such as *I, me, we, us, myself, ourselves* and possessive pronoun such as *my, our, mine.*. The use of first person deixis can be seen in the excerpt of utterances below :

**Excerpt 1 Scene 22 (00:18:16 – 00:18:20)**

Jane : “*I* feel such a terrible imposition, they're being so kind to *me*.”

From the excerpt above, there were first person deixis found which are ‘I’ and ‘me’ referred to the speaker. The utterance said by Jane as the speaker to tell her condition to another person. Both deictic jwords included as singular pronoun and the function of word ‘I’ as subject pronoun and the word ‘me’ as object pronoun.

**Excerpt 2 Scene 51 (00:40:21 – 00:40j:25)**

Elizabeth : “In fact,when you met *us, we*’d just had the pleasure of forming a new acquaintance.”

In this excerpt, there were two deictic words showed the first person deixis which are ‘we’ and ‘us’. These words represent the speaker as a plural pronoun. It means the word ‘we’ and

'us' used to represent a group of people. These words in the utterance said by Elizabeth refer to her and her sisters which felt pleasant to meet new friends.

**Excerpt 3 Scene 37 (00:25:55 – 00:25:57)**

Elizabeth : “Even *my* piano stool belongs to Mr Collins.”

In the excerpt above, the deictic word that showed first person deixis is '*my*'. The function of this word is referred to the speaker's possession upon something. The word showed the possession of single subject or speaker. The word in the utterance said by Elizabeth referred to the piano that belonged to her as the speaker.

**Excerpt 4 Scene 36 (00:25:45 – 00:25:49)**

Mr. Bennet : “I have reason to expect an addition to *our* family party.”

In this excerpt, there was deictic word that showed the first person deixis which was '*our*'. This function of this word is referred to the speaker's possession upon something. The word showed the possession of plural pronoun. It is said by Mr. Bennet in the utterance above to refer to the family he belonged.

**Excerpt 5 Scene 52 (00:41:44 – 00:41:46)**

Mr. Collins : “I must make *myself* known to him immediately.”

There was a deictic word in this excerpt that is ‘*myself*’. This word include as reflexive pronoun and its function emphasized something done to subject itself. The word said in the utterance by Mr. Collins that referred to himself in introducing to someone else.

Second, the second person deixis represented the person who the speakers spoken to or commonly called addressee. The second person deixis in the movie can be identified by the use of personal pronoun such as *you*, *yourself* and possessive pronoun *your*, *yours*. The function of second person deixis can be seen in the following excerpt of utterances:

**Excerpt 6 Scene 61 (00:54:09 – 00:54:15)**

Mr. Bennet :“*You* turned down Collins. *You*'re free to go off and be jilted *yourself*”.

In the excerpt above, the second person deixis showed by the words ‘*you*’ and ‘*yourself*’. These words referred to the person who speakers talked to. In that sentence, the words said by Mr. Bennet to point her daughter as person he spoken to.

**Excerpt 7 Scene 44 (00:31:07 – 00:31:09)**

Mr. Bingley :“I was just on my way to *your* house.”

In this excerpt, the second person deixis showed by the word ‘*your*’. The word ‘*your*’ represented addressee’s possession of something. In that sentence, the word said by Mr. Bingley to point the house which belonged to Bennet girls.

Last, the third person deixis referred to neither the speakers nor addressees. In the movie, the third person deixis showed by the use of personal pronouns such as *he, she, it, they, him, her, them, himself, herself, themselves* and possessive pronoun *his, her, hers*. The function of third person deixis can be seen in the following excerpt of utterances:

**Excerpt 8 Scene 70 (01:04:10 – 01:04:14)**

Elizabeth :“The first time I saw *him* at the assembly, *he* danced with nobody at all.”

In the excerpt above, there was third person deixis showed by the words ‘*he*’ and ‘*him*’. The words ‘*he*’ and ‘*him*’ pointed to a person who was not there either as speaker or addressee. These words functioned to point singular pronoun and referred the male gender. In the excerpt, the words said by Elizabeth as the speaker to Colonel Fitzwilliam as the addressee and the words ‘*he*’ and ‘*him*’ referred to Mr. Darcy.

**Excerpt 9 Scene 11 (00:12:10 – 00:12:12)**

Mrs. Bennet :”Jane is a splendid dancer, is *she* not?”

In the excerpt above, the third person deixis showed by the word ‘*she*’. The word pointed to the person who was not either the speaker or addressee. The word functioned to point singular pronoun and referred to female gender. In the excerpt, the word said by Mrs. Bennet as the speaker to Mr. Bingley as the addressee to point her daughter, Jane.

**Excerpt 10 Scene 109 (01:33:54 – 01:33:57)**

Elizabeth :“He has found *them*. Are *they* married?”.

In the excerpt above, the third person deixis showed by the words ‘*them*’ and ‘*they*’. The words ‘*them*’ and ‘*they*’ pointed to the person who was not there either as speaker or addressee. These words included as plural pronoun. It can be seen in the excerpt, the words said by Elizabeth as the speaker to point her sister and Mr. Wickham who was not participant of the conversation.

**Excerpt 11 Scene 47 (00:34:00 – 00:34:02)**

Elizabeth :“If *it* is not true, let Mr Darcy contradict *it himself*.”

In the excerpt above, the third person deixis showed by the words ‘*it*’ and ‘*himself*’. The word ‘*it*’ much referred to something and word ‘*himself*’ referred to a person who was not the part of conversation. Both are third person deixis because the words point to neither the speaker or addressee. In the excerpt, those words said by Elizabeth as the speaker to her sister as the addressee and the words pointed to Mr. Darcy.

**Excerpt 12 Scene 20 (00:17:11 – 00:17:15)**

Caroline :“Apparently, Lady Bathurst is redecorating *her* ballroom in the French style.”

In this excerpt, there were deictic word ‘*her*’ that showed third person deixis. It is functioned to point at someone

relationship of possession. In this excerpt, the word said by Caroline as the speaker to Mr. Darcy as the addressee to point a ballroom that belonged to Lady Bathrust who was not the participant of the conversation.

**Excerpt 13 Scene 93 (01:24:06 – 01:24:09)**

Mrs. Reynolds :“This is *his* sister, Miss Georgiana”

The excerpt above showed the third person deixis by the word ‘*his*’. The function of this word in the utterance is to point at someone relationship of possession. In this excerpt, the word said by Mrs. Reynold as the speaker to the guests as the addressee to point Miss Georgiana as Mr. Darcy’s sister.

**Excerpt 14 Scene 126 (01:50:13 – 01:50:16)**

Lady Catherine :”This union has been planned since *their* infancy”

In this excerpt, the third person deixis showed by the word “*their*”. The function of this word in the utterances is pointing at someone relationship of possession. The word ‘*their*’ referred to possession of more than one person. In this excerpt the word said by Lady Catherine to point at her daughter and Mr. Darcy infancy.

2. Spatial deixis

Spatial deixis is used to pick out a location relative to the location of the speaker or addressee.<sup>68</sup> The spatial deixis found in the movie following by three terms which were proximal term, distal term and specific location also projected term. Each term had different function. First, the proximal term designated the location that is near the speakers or addressees. The proximal term in the movie showed by the used of words *here*, *this*, *these* and *now*. The word *now* can be classified as proximal term because it referred to the location or time period in speaker's utterance at its deictic centre. The function of proximal term can be seen in the following excerpt of some utterances:

**Excerpt 15 Scene 8 (00:08:23 – 00:08:25)**

Jane :” How do you like it *here* in Hertfordshire, Mr Bingley?”

In this excerpt, proximal term showed with the adverb of place '*here*'. The word referred to the location near the speaker or where the speaking time took place. It can be seen in the excerpt above, Jane as the speaker used the word '*here*' to point the location near her.

**Excerpt 16 Scene 53 (00:42:52 – 00:42:56)**

Mrs. Bennet :”And my Jane marrying *this* young man must throw her sisters in the way of other rich men.”

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<sup>68</sup> Betty J. Birner. *Introduction to Pragmatics* (West Sussex: Blackwell Publishing 2013), p.116

In this excerpt, proximal term showed by the demonstrative '*this*'. It functioned to point the singular object which located near the speaker. It can be seen, in the excerpt above, Mrs. Bennet as the speaker used the word '*this*' to point a man nearby her.

**Excerpt 17 Scene 39 (00:27:42 – 00:27:48)**

Lizzie :”Do *these* pleasing attentions proceed from the impulse of the moment or are they the result of previous study?”

In this excerpt, proximal term showed by the demonstrative '*these*'. The word used to refer plural object which located near the speaker. It can be seen in the excerpt, Lizzie used the word '*these*' to indicate object nearby her. The object will not always concrete but also abstract form.

The distal term in this movie showed by the used of words *there*, *that*, and *those*. The distal term designated location away from speakers or away from both speakers and addressee. The function of distal term can be seen in the following excerpt of some utterances:

**Excerpt 18 Scene 8 (00:09:02 – 00:09:04)**

Lydia :”Stationed in the village, just right *there*.”

The distal term in the excerpt above marked by the adverb of place '*there*'. The word used to refer the location away from both speaker and addressee. It can be seen in the excerpt,



Lydia as the speaker used the word to point the village that located away from her.

**Excerpt 19 Scene 115 (01:37:57 – 01:38:01)**

Mrs. Bennet :“I can't imagine what your father does with all *that* ink.”

The distal term in the excerpt marked by the demonstrative ‘*that*’. This word used to point the singular object which located away from speaker and addressee. It can be seen in the excerpt, Mrs. Bennet used the word to point the object which away from her.

**Excerpt 20 Scene 74 (01:11:43 – 01:11:46)**

Elizabeth :”And *those* are the words of a gentleman.”

The distal term in this excerpt marked by the demonstrative ‘*those*’. The word used to point the plural object which located away from speaker and addressee. It can be seen in the excerpt, Elizabeth used to point the objects that was away from her.

Last, the spatial deixis can be represented by specific location also projected term. In the movie, the specific location showed by preposition, locative such as adverb of place and local nouns that referred to particular regions or areas. Its function can be see in the following excerpt of utterances:

**Excerpt 21 Scene 7(00:05:48 – 00:05:53)**

Elizabeth :”Now, if every man *in the room* does not end the evening in love with you, then I’m no judge of beauty.”

Spatial deixis in the excerpt above showed by preposition of place which pointed the location which was specific. In this excerpt, the word ‘*in the room*’ as preposition of place used by Elizabeth to point the specific room where she and the people gathered for party.

**Excerpt 22 Scene 22 (00:18:33 – 00:18:36)**

Elizabeth :”She is in far better comfort here than she would have been *at home*.”

Spatial deixis in the excerpt above showed by preposition of place which pointed the location which was specific. In this excerpt, the word ‘*at home*’ as preposition of place used by Elizabeth as the speaker to point specific home which was hers.

**Excerpt 23 Scene 20 (00:17:50 – 00:17:53)**

Mr. Darcy :“She’s *upstairs*.”

Spatial deixis in the excerpt above marked by the adverb of place that pointed the location which was specific. In this excerpt, the word used by Mr. Darcy as the speaker to point out the specific location where Jane Bennet stayed in the house.

**Excerpt 24 Scene 69 (01:00:34 – 01:00:36)**

Elizabeth :”My eldest sister is currently *in London*.”

Spatial deixis in this excerpt marked by the local nouns which pointed to particular regions. In this excerpt, the word ‘in London’ as local noun used by Elizabeth as the speaker to point particular city which was London.

Projected term defined when the deitics used in the utterances and the deictic centre is not the speakers but some other participant in the speech event. The projected term in the movie showed by motion verbs which functioned to indicate movement . It can be seen in the following excerpt of some utterances:

**Excerpt 25 Scene 5 (00:04:22 – 00:04:24)**

Lidya :”So will he *come* to the ball tomorrow, Papa?”

The spatial deixis in this excerpt marked by the word ‘*come*’ which indicated movement from one location to another place. The word ‘*come*’ included as projected term because the deixis centre was not the speaker. In the excerpt, the word used to point the movement of third person in the speech even.

**Excerpt 26 Scene 45 (00:32:12 – 00:32:15)**

Mr. Wickham :”If he wishes to avoid seeing me, he must *go*.”

The spatial deixis in this excerpt marked by the word ‘go’ which indicated movement from one place to another. The word ‘go’ included as projected term because the deixis centre was not the speaker. In the excerpt, the word used to point the movement of third person in the speech even.

### 3. Temporal deixis

Temporal deictics indicate the timing of an event relative to the time of speaking.<sup>69</sup> The temporal deixis in the movie divided into two terms which were pure and specific location. Each of term had different function when it used in the utterance. The pure temporal deixis represented by the words *now* and *then*. The word *now* pointed the present time of speaking and word *then* showed either future or past. The function of terms in pure temporal deixis can be seen in the following excerpt of some utterances:

#### **Excerpt 27 Scene 45 (00:33:07 – 00:33:10)**

Mr. Wickham :”So *now*, I’m a poor foot soldier”

The pure temporal deixis in this excerpt showed by the word ‘*now*’. It referred to the present time of an event. It can be seen in the excerpt, the word used by Mr. Wickham as the speaker to point the present time when his condition is worse rather than previous time.

#### **Excerpt 28 Scene 5 (00:04:34 – 00:04:36)**

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<sup>69</sup> Alan Curse. *A Glossary of Semantics and Pragmatics* (Edinburgh: Edinburgh University Press Ltd.2006), p.179

Kitty :”Well, *then* I’ll do your mending for a week.”

The pure temporal deixis in this excerpt showed by the word ‘*then*’. It referred to the past or future time of an event. It can be seen in the excerpt, the word used by Kitty to point the future time when she will do the activity.

The temporal deixis in the movie also shown by other deictic words that referred to specific time in the speech event. These deictic words can be divided into two categories which were calendrical and non-calendrical. In the calendrical usage, time measure periods designate a fixed-length sequence of naturally given time units.<sup>70</sup> The calendrical term found in the movie such as *today, tomorrow, morning, evening, spring, winter, Monday* and *April*. While the non-calendrical terms in the movie were *soon, forever, once*, and *sometimes*. Its function can be seen in the following excerpt of utterances:

**Excerpt 29 Scene 97 (01:28:33 – 01:28:36)**

Mr. Gardiner :” He’s asked us to dine with him *tomorrow*.”

The temporal deixis in this excerpt showed by the word ‘*tomorrow*’. The word referred to the specific period which day after today. In the excerpt, the word used by Mr.

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<sup>70</sup> Yan Huang. *Pragmatics* (Oxford: Oxford University Press 2007), p.144

Gardiner to point the following day when they will have dinner with Mr. Darcy.

**Excerpt 30 Scene 98 (01:29:48 – 01:29:50)**

Elizabeth :”Your unfortunate brother once had to put up with my playing for a whole *evening*.”

The temporal deixis in this excerpt showed by the word ‘*evening*’. The word referred to specific period after the sun set. In the excerpt, the word use by Elizabeth as the speaker to point the time when she played the piano.

**Excerpt 31 Scene 8 (00:09:00 – 00:09:02)**

Kitty :” They're to be stationed the whole *winter*.”

The temporal deixis in this excerpt marked by the word ‘*winter*’. The word referred to the specific period which is one of seasons in a year. In the excerpt, the word used by Kitty to point the specific time when the officer will stationed.

**Excerpt 32 Scene 130 (01:54:40 – 01:54:43)**

Mr. Darcy :”If your feelings are still what they were last *April*, tell me so at once.”

The temporal deixis in this excerpt marked by the word ‘April’. The word referred to the specific period which is one of months in a year. In the excerpt, the word used by Mr.Darcy as the speaker to point the specific time when he first met Elizabeth.

**Excerpt 33 Scene 26 (00:22:47 – 00:22:50)**

Mr. Darcy :” My good opinion, *once* lost, is lost *forever*.”

The temporal deixis in this excerpt marked by the words ‘*once*’ and ‘*forever*’. The word ‘*once*’ referred to specific period in the past and the word ‘*forever*’ referred to long-term period. In the excerpt, the words used by the speaker to point out the time when something had gone in the past it won’t never back in the future.

**Excerpt 34 Scene 37 (00:25:59 – 00:26:01)**

Elizabeth :” He may turn us out of the house as *soon* as he pleases.”

The temporal deixis in the excerpt above showed by the word ‘*soon*’. The word referred to specific period which will happen in the near future. In the excerpt, the word used by the speaker to point out the time when she will be asked for leaving the house.

**Excerpt 35 Scene 112 (01:36:49 – 01:36:53)**

Lidya :”Mr Darcy's not half as high and mighty as you *sometimes*.”

The temporal deixis in the excerpt above marked by the word ‘*sometimes*’. The word referred to specific period which something not always happened in that time. In the excerpt, the word used by Lidya as the speaker to point out the period when Mr. Darcy acts uncommonly.

## CHAPTER V

### CONCLUSION AND SUGGESTION

In this chapter, the researcher will draw the conclusion and write the suggestion. The conclusion obtained based on the analysis of the research questions written in the chapter one. Researcher also write the suggestion to give additional information in academic purpose especially for the lecturer, next researcher and the students.

#### A. Conclusion

After the researcher conducted the research and analysis of deixis in the *Pride and Prejudice* movie, the conclusions of this study are drawn below:

1. Deixis are first form spoken by young children and can be used to indicate people via person deixis, location via spatial deixis or time via temporal deixis.<sup>71</sup> Researcher found those three types of deixis used in the movie. Person deixis consisted of *I, me, my, we, us, our, myself, mine, ourselves* as first person deixis, *you, your, yours, yourself* as second person deixis and *he, she, it, they, his, her, their, them, him, himself, herself, themselves* as third person deixis. Spatial deixis consisted of proximal term *here, this, these*, distal term *there, that, those* and specific locations such as *at home, in the room, in London* etc. Temporal deixis used were pure temporal deixis *now, then* and specific time such

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<sup>71</sup> George Yule. *Pragmatics* (Oxford: Oxford University Press 1996), p.9



as *today, tomorrow, morning, evening, summer, Monday* etc. The person deixis occurred 1892 times, spatial deixis 251 times, and temporal deixis 111 times.

2. Usage of term deixis is variable, but most it designates referring expressions which indicate the location of referents along certain dimensions, using the speakers as a reference point.<sup>72</sup> In this movie, each type of person deixis had different function in pointing the participants in the speech event. First person deixis referred to the speaker, second person deixis used to point the person speaker talked to or called addressee, and third person deixis used to point the participant which neither the speaker nor the addressee. The function of person deixis also referred to the subject pronoun, object pronoun, possessive pronoun, gender and singular-plural pronoun. In spatial deixis, the proximal term used to point the location near the speaker in general, the distal term used to indicate the location away from speaker in common and specific location showed the locations which were particular using locative term and preposition of place. In temporal deixis, the pure term used to point the present period and past or future period, while the specific time used to point the period which particular according to calendrical and non-calendrical units.

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<sup>72</sup> Alan Curse. *A Glossary of Semantics and Pragmatics* (Edinburgh: Edinburgh University Press Ltd 2006), p.44

## **B. Suggestion**

After conducted the research and analyzed the result, the researcher would like to give some suggestion considering the academic purpose especially for the lecturer, students and next researcher. For lecturer, his study could help the students to understand about context and meaning in the speech event. Deixis is important to learn when it comes to reference in the utterance and by learning deixis students also can improve their understanding about pronoun in grammar.

For the students, this study can be one of learning resource about deixis and the function of the deixis in the speech event. Learning about three basic type of deixis ;person deixis, spatial deixis, temporal deixis is important and beneficial because it will be useful in understanding speaker's referent meaning so that willnot be misunderstanding.

For the next resarcher who want to conduct deixis analysis in a movie, it is important to understand the whole movie theme and focuse on the utterances, even if it is needed to rewatch the movie for few times. The researcher hopes, next researcher can conduct analysis of other type of deixis, not only based on Yule's theory and can use this study as reference.

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## APPENDICES

### List of Table

#### 1. Table of Person Deixis

Scene	Person Deixis	Frequency of Occurance
Scene 1 – 5	First person	28
	Second person	20
	Third person	21
Scene 6 – 11	First person	51
	Second person	29
	Third person	45
Scene 12 – 18	First person	26
	Second person	14
	Third person	29
Scene 19 – 30	First person	58
	Second person	38
	Third person	59
Scene 31 – 32	First person	9
	Second person	10
	Third person	9
Scene 33 - 40	First person	40
	Second person	11
	Third person	23
Scene 41 – 47	First person	48
	Second person	24
	Third person	33
Scene 48 – 55	First person	66
	Second person	30
	Third person	51



Scene 56 – 57	First person	57
	Second person	39
	Third person	16
Scene 58 – 62	First person	25
	Second person	11
	Third person	24
Scene 63 – 70	First person	69
	Second person	52
	Third person	21
Scene 71 – 79	First person	87
	Second person	55
	Third person	66
Scene 80 – 85	First person	22
	Second person	7
	Third person	35
Scene 86 – 95	First person	37
	Second person	16
	Third person	27
Scene 96 – 100	First person	39
	Second person	16
	Third person	28
Scene 101 – 115	First person	67
	Second person	30
	Third person	56
Scene 116 – 124	First person	49
	Second person	25
	Third person	40
Scene 125 – 129	First person	36
	Second person	29
	Third person	32
Scene 130 – 137	First person	59

	Second person	35
	Third person	30
Total		2009

2. Table of Spatial Deixis

Scene	Spatial Deixis	Frequency of Occurance
Scene 1 – 5	Proximal	1
	Distal	3
	Specific Location	3
Scene 6 – 11	Proximal	3

	Distal	6
	Specific Location	15
Scene 12 – 18	Proximal	2
	Distal	4
	Specific Location	3
Scene 19 – 30	Proximal	6
	Distal	1
	Specific Location	5
Scene 31 – 32	Proximal	2
	Distal	
	Specific Location	3
Scene 33 - 40	Proximal	1
	Distal	1
	Specific Location	3
Scene 41 – 47	Proximal	
	Distal	5
	Specific Location	6
Scene 48 – 55	Proximal	7
	Distal	8
	Specific Location	2
Scene 56 – 57	Proximal	2
	Distal	
	Specific Location	4
Scene 58 – 62	Proximal	1
	Distal	4
	Specific Location	2
Scene 63 – 70	Proximal	5
	Distal	6
	Specific Location	15
Scene 71 – 79	Proximal	9
	Distal	9

	Specific Location	6
Scene 80 – 85	Proximal	1
	Distal	1
	Specific Location	8
Scene 86 – 95	Proximal	8
	Distal	4
	Specific Location	8
Scene 96 – 100	Proximal	5
	Distal	
	Specific Location	4
Scene 101 – 115	Proximal	2
	Distal	9
	Specific Location	10
Scene 116 – 124	Proximal	6
	Distal	3
	Specific Location	22
Scene 125 – 129	Proximal	6
	Distal	5
	Specific Location	2
Scene 130 – 137	Proximal	4
	Distal	1
	Specific Location	1
Total		263

### 3. Table of Temporal Deixis

Scene	Temporal Deixis	Frequency of Occurance
Scene 1 – 5	Pure	1
	Specific time	7
Scene 6 – 11	Pure	2
	Specific time	5

Scene 12 – 18	Pure	2
	Specific time	4
Scene 19 – 30	Pure	1
	Specific time	3
Scene 31 – 32	Pure	
	Specific time	
Scene 33 – 40	Pure	
	Specific time	8
Scene 41 – 47	Pure	2
	Specific time	4
Scene 48 – 55	Pure	2
	Specific time	6
Scene 56 – 57	Pure	5
	Specific time	1
Scene 58 – 62	Pure	3
	Specific time	
Scene 63 – 70	Pure	
	Specific time	3
Scene 71 – 79	Pure	2
	Specific time	3
Scene 80 – 85	Pure	
	Specific time	2
Scene 86 – 95	Pure	
	Specific time	4
Scene 96 – 100	Pure	1
	Specific time	6
Scene 101 – 115	Pure	10
	Specific time	6
Scene 116 – 124	Pure	3
	Specific time	7
Scene 125 – 129	Pure	4

	Specific time	3
Scene 130 - 137	Pure	1
	Specific time	7
Total		118

# Pride and Prejudice Movie Script

## Pride and Prejudice

Screenplay by Deborah Moggach

1 EXT. LONGBOURN HOUSE - DAY.

FADE UP ON: A YOUNG WOMAN, as she walks through a field of tall, meadow grass. She is reading a novel entitled 'First Impressions'.

This is LIZZIE BENNET, 20, good humoured, attractive, and nobody's fool. She approaches Longbourn, a fairly run down 17th Century house with a small moat around it. Lizzie jumps up onto a wall and crosses the moat by walking a wooden plank duck board, a reckless trick learnt in early childhood. She walks passed the back of the house where, through an open window to the library, we see her mother and father, MR and MRS BENNET.

MRS BENNET: My dear Mr Bennet, have you heard that Netherfield Park is let at last?

We follow Lizzie into the house, but still overhear her parents' conversation.

MRS BENNET: (cont'd) Do you not want to know who has taken it? MR BENNET: As you wish to tell me, I doubt I have any choice in the matter.

2 INT. LONGBOURN - CONTINUOUS.

As Lizzie walks through the hallway, we hear the sound of piano scales plodding through the afternoon. She walks down the entrance hall past the room where MARY (18) the bluestocking of the family, is practising, and finds KITTY (16) and LYDIA (15) are listening at the door to the library. Lizzie pokes Lydia.

LIZZIE: Liddy! Kitty - what have I told you about listening at - LYDIA: Never mind that, there's a Mr Bingley arrived from the North

KITTY: - with more than one chaise

LYDIA: - and five thousand a year!

LIZZIE: Really?

LYDIA: And he's single!

JANE, the eldest and very beautiful if rather naive sister, materializes at Lizzie's elbow.

JANE: Who's single?

LIZZIE: A Mr Bingley, apparently.

KITTY: Shhhh!

She clamps her ear to the door.

LIZZIE: Oh, really Kitty.

Lydia leans in, whilst Jane and Lizzie strain to hear without appearing t\_.

3 INT. LIBRARY - LONGBOURN - CONTINUOUS.

Mr Bennet is trying to ignore Mrs Bennet.

MRS BENNET: What a fine thing for our girls!

MR BENNET: How can it affect them?

MRS BENNET: My dear Mr Bennet, how can you be so tiresome! You know that he must marry one of them.

MR BENNET: Oh, so that is his design in settling here?



Mr Bennet takes a plant he's been looking at from his table and walks out of the library into the corridor, where the girls are gathered, Mrs Bennet following.

MR BENNET (cont'd) Good heavens. People.

4 INT. CORRIDOR - LONGBOURN - THE SAME.

He walks through the girls to the drawing room pursued by Mrs Bennet.

MRS BENNET: - So you must go and visit him at once.

5 INT. DRAWING ROOM - LONGBOURN - THE SAME.

Mr Bennet walks to a table and places the plant in the light. Mary is still practising the piano. The girls flock behind him.

LYDIA: Are you listening? You never listen.

KITTY: You must, Papa!

MRS BENNET: At once!

MR BENNET: There is no need, for I already have.

The piano stops. A frozen silence. They all stare.

MRS BENNET: You have?

JANE: When?

MRS BENNET: How can you tease me, Mr Bennet? Have you no compassion for my poor nerves?

MR BENNET: You mistake me, my dear. I have a high respect for them; they have been my constant companions these twenty years.

MRS BENNET Is he amiable?

MARY: Who?

KITTY Is he handsome?

MARY: Who?

LYDIA: He's sure to be handsome.

LIZZIE: ( ironically) With five thousand a year, would not matter if he had warts and a leer.

MR BENNET: I will give my hearty consent to his marrying whichever of the girls he chooses. Warts and all.

MARY: Who's got warts?

LYDIA: So will he come to the ball tomorrow?

MR BENNET: I believe so.

Lydia and Kitty shriek with excitement and jump up and down.

KITTY: (to Jane) I have to have your spotted muslin, Jane!

LYDIA: No, I need it! It makes Kitty look like a pudding.

KITTY: - Oh please Jane, I'll lend you my green slippers.

They both look' onto Jane and pull at her arms. Mr Bennet winks at Lizzie.

6 EXT. LONGBOURN HOUSE - DAY.

A wide shot of the house as we continue to hear the girls argue over what they will wear.

7 INT. ASSEMBLY ROOMS - MERYTON VILLAGE - NIGHT.

The local subscription dance is in full swing, (Dance 1) . It's a rough-and-ready, though enthusiastic affair: yeoman farmers, small-time squires with their ruddy-cheeked daughters.

Lydia and Kitty are dancing.

LYDIA: I can't breathe. How am I going to dance all night if I can't breathe?

KITTY: My toes hurt already.

Lizzie and Jane are a little apart from their family. Jane looks breathtaking.

LIZZIE: Well, if every man in this room does not end the evening in love with you then I am no judge of beauty.

JANE: Or men.

LIZZIE: Oh, they are far too easy to judge.

JANE: They are not all bad.

LIZZIE: Humourless poppycocks, in my limited experience.

JANE: One of these days, Lizzie, someone will catch your eye and then you'll have to watch your tongue.

She stops speaking and stares. A dazzling group enters the room: George Bingley (25) a good hearted soul but prone to bumbling embarrassment when his enthusiasms get the better of him, his sister Caroline (23) a victim of every latest fashion, counting herself superior to most company she encounters, and finally, Mr Fitzwilliam Darcy (27) dashing, brooding with an introversion which could be misconstrued as hauteur. They are dressed in the highest modes.

The music and dancing stops as the local people turn and stare. The newcomers - creatures from another world - make quite a stir. Darcy surveys the hall. He catches lizzie's eye. She stares, with a kind of surprised shock. Caroline Bingley turns to Darcy.

CAROLINE: Oh dear, we are a long way from Grosvenor Square, are we not, Mr Darcy?

He does indeed look superior to the assembled company.

SIR WILLIAM LUCAS (53) a hale but unsophisticated member of the self-made gentry, hurries to greet the new arrivals. He leads them down the center of the dance floor towards the best seats in the room, stopping occasionally to introduce them to various parties.

Lizzie's great friend Charlotte Lucas, Sir William's daughter - an intelligent, sensible woman in her late twenties, comes to Lizzie's side.

LIZZIE: So which of the painted peacocks is our Mr Bingley?

CHARLOTTE: He is on the right, and on the left is his sister.

LIZZIE: And the person with the quizzical brow?

CHARLOTTE: That is his good friend, 'Mr Darcy.

LIZZIE: He looks miserable, poor soul.

CHARLOTTE: Miserable he may be, but poor he most certainly is not.

LIZZIE: Tell me.

CHARLOTTE: Ten thousand a year and he owns half of Derbyshire.

LIZZIE: The miserable half?

They share a complicit giggle.

Sir William Lucas arrives with Darcy and the Bingley's to introduce his daughter Charlotte and the Bennet family. Behind them the music and dancing re-start where they left off.

SIR WILLIAM: (to Mr Bingley) My eldest daughter you know, Mrs Bennet, Miss Jane Bennet, Elizabeth and Miss Mary Bennet.

MRS BENNET: It is a pleasure. I have two others but they are already dancing.

Mr Bingley is transfixed by Jane and gazes openly at her.

MR BINGLEY: Delighted to make your acquaintance.

SIR WILLIAM: And may I introduce Mr Darcy. (Significant look) - of Pemberley, in Derbyshire!

A stiff bow from Darcy, Lizzie smiles, Darcy does not.

8 INT. ASSEMBLY ROOMS - ME RYTON VILLAGE - NIGHT.

Moments later. Lizzie is standing in a small group with Jane, Bingley, Miss Bingley and Darcy.

JANE: How do you like it here in Hertfordshire, Mr Bingley?

MR BINGLEY: (smiling at Jane shyly) Very much.

LIZZIE: The library at Netherfield, I've heard, is one of the finest in the country.

MR BINGLEY: Yes, it fills me with guilt.

He looks at Jane and a little blush starts around his collar.

BINGLEY: Not a good reader, you see. I prefer being out of doors. I mean, I can read, of course and, and I'm not suggesting you can't read outdoors - of course

JANE: I wish I read more, but there always seems so many other things to do.

BINGLEY: That's exactly what I meant.

He beams at Jane, gratefully. The first dance ends. Lydia and Kitty rush past in a state of high excitement.

LYDIA: Mama! You will never ever ever ever believe what I'm about to tell you!

MR BENNET: You've decided to take the veil?

Lydia ignores him.

MRS BENNET: Tell me quickly, my love

LYDIA: ( shrieking) The regiment are coming!

Mrs Bennet shrieks too. Mr Bennet winces.

KITTY: They're to be stationed the whole winter! Stationed in the village, just right there!

Now all three Bennet females shriek and Lydia actually jumps up and down.

LYDIA: Officers! Officers as far as the eye can see!

KITTY: How will we meet them?

LYDIA: It's easy. You just walk up and down in front of them and drop something.

Lydia pantomimes the actions for Kitty.

LYDIA (cont' d) They pick it up. You say 'Oh thank you sir' and blush prettily and then you're introduced!

Couples begin to form for the next dance. Mr Bingley turns to Jane.

MR BINGLEY: May I have the honour?

They leave to dance (Dance 2). Lizzie addresses Darcy as much to distract him from her family as for any other reason.

LIZZIE: Do you dance Mr Darcy?

DARCY: Not if I can help it.

Lizzie, Darcy and Miss Bingley stand in uncompanionable silence.

On the dance floor Mr Bingley is dancing with Jane. His ears are bright pink. Mrs Bennet, with a group of other mothers, watches the young couple with rather too obvious a satisfaction.

MRS BENNET: That dress becomes her does it not. Though of course my Jane needs little help from couturiers.

Lizzie wanders through the throng. She looks at Bingley and Jane dancing - Jane is calm and demure, Bingley clearly smitten

9 INT. ASSEMBLY ROOMS - MERYTON VILLAGE - NIGHT

Later. Darcy is joined by an exhilarated Bingley.

MR BINGLEY: Upon my word I've never seen so many pretty girls in my life.

DARCY: You are dancing with the only handsome girl in the room.

BINGLEY: Oh, she is the most beautiful creature I ever beheld, but her sister Lizzie is very agreeable.

They have stopped at the edge of the dance floor but have not seen Lizzie and Charlotte who are hiding behind a pillar. Lizzie starts to smile.

DARCY: Perfectly tolerable, I dare say, but not handsome enough to tempt me.

Lizzie stops smiling.

DARCY: (cont' d) You had better return to your partner and enjoy her smiles, for you are wasting your time with me.

Bingley goes off.

CUT TO: Lizzie and Charlotte.

CHARLOTTE: Count your blessings, Lizzie. If he liked you, you'd have to talk to him.

LIZZIE: Precisely. As it is, I would not dance with him for all of Derbyshire, let alone the miserable half.

Charlotte smiles at her friend, but sees nonetheless that she is stung.

10 INT. ASSEMBLY ROOMS - MERYTON VILLAGE - NIGHT.

Later, (Dance 3). Bingley politely dancing with Charlotte. As he does so, he catches sight of Jane dancing with somebody else. A look of pure longing, but he cannot dance every dance with her. Lizzie too is dancing and clocks this.

Lydia and Kitty are exuberantly dancing too, laughing and chatting. Darcy stands watching, a look of infinitely superior boredom on his fine features. .

11 INT. ASSEMBLY ROOMS - MERYTON VILLAGE - NIGHT

Bingley is standing with Jane, Lizzie, Mrs Bennet and Darcy. (Dance 4) .

BINGLEY: (to Lizzie) Your friend Miss Lucas is a most amusing young woman.

LIZZIE: Yes! I adore her.

MRS BENNET: It is a pity she is not more handsome.

LIZZIE: Mama!

MRS BENNET: But Lizzie will never admit she is plain. (to Bingley) Of course it is my Jane Who is considered the beauty of the county.

JANE: Oh! Mama, please!

MRS BENNET: When she was only fifteen there was a gentleman so much in love with her that I was sure he would make her an offer. However, he did write her some very pretty verses.



LIZZIE: (impatiently) And that put paid to it. I wonder who first discovered the power of poetry in driving away love?

DARCY: I thought that poetry was the food of love.

LIZZIE: Of a fine, stout love it may. But if it is only a vague inclination, I am convinced that one poor sonnet will kill it stone dead.

Darcy looks at Lizzie with a glimmering of interest.

DARCY: So what do you recommend, to encourage affection?

Lizzie turns and looks at Darcy square on.

LIZZIE: Dancing. Even if ones partner is barely tolerable.

She gives him a dazzling smile. Darcy looks startled. He has no idea she heard him. Now it is his turn to blush.

End on a wide shot of the assembly rooms and the dance continuing.

12 INT. LIZZIE & JANE'S BEDROOM - LONGBOURN - NIGHT.

Lizzie and Jane are both in the same bed under the covers. They are too excited to sleep. Jane puts on an extra pair of socks to keep herself warm.

JANE: Mr Bingley is just what a young man ought to be: Sensible, good humoured LIZZIE: (completing the list) Handsome, conveniently rich

JANE: You know perfectly well I do not believe marriage should be driven by thoughts of money.

LIZZIE: I agree entirely, only the deepest love will persuade me into matrimony, which is why I will end up an old maid.

JANE: Do you really believe he liked me, Lizzie?

LIZZIE: Jane, he danced with you most of the night and stared at you for the rest of it. But I give you leave to like him. You've liked many a stupider person.

JANE: Lizzie!

LIZZIE: You're a great deal too apt to like people in general, you know. All the world is good and agreeable in your eyes.

JANE: Not his friend. I still cannot believe what he said about you.

LIZZIE: Mr Darcy? I could more easily forgive his vanity had he not wounded mine. But no matter. I doubt we shall ever speak again.

We move away from the bed and out through the window to take in the starry night sky.

13 INT. DINING ROOM - LONGBOURN - DAY.

Mrs Bennet presides over breakfast with an endless description of the ball. Mary is doing some needle work, whilst Lydia, Kitty and Jane blearily eat.

MRS BENNET: ...and then he danced the third with Miss Lucas. Poor thing, it is a shame she is not more handsome. There's a spinster in the making and no mistake. The fourth with a Miss King of little standing. And the fifth again with Jane.

MR BENNET: If he'd had any compassion for me he would have sprained his ankle in the first set.

MRS BENNET: Oh, Mr Bennet! The way you carry on, anybody would think the girls looked forward to a grand inheritance.

Lizzie rolls her eyes at Mr Bennet, they've heard this speech many times before.

MR BENNET: Kitty, be so kind as to pass the butter.

MRS BENNET: As you well know, Mr Bennet, when/ you die, which may in fact be very soon

MR BENNET: As soon as I can manage it.

MRS BENNET: - our girls will be left without a roof over their head nor a penny to their name. LIZZIE: Oh Mother, please! It's ten in the morning.

Betsy, the maid, enters the room and interrupts Mrs Bennet's babbling.

BETSY: A letter addressed to Miss Bennet, Ma'am. From Netherfield Hall.

MRS BENNET: Praise the Lord! We are saved.

Mrs Hill gives the letter to Jane.

MRS BENNET (cont'd) Make haste, Jane, make haste. O happy day!

Mrs Bennet takes Jane's toast from her hand and whips her napkin off.

JANE: It is from Caroline.

Mrs Bennet is stopped in her tracks.

JANE: (cont'd) She has invited me to dine with her. (pause) Her brother will be dining out.

MRS BENNET Dining out?

JANE: Can I take the carriage?

MRS BENNET: Out where? Let me see that.

She tweaks the letter from Jane's grasp.

JANE: It is too far too walk.

MRS BENNET: Unaccountable of him. Dining out, indeed.

LIZZIE: Mama! The carriage? For Jane? MRS BENNET Certainly not. She'll go on horseback.

LIZZIE/JANE Horseback?

14 EXT. COUNTRYSIDE - DAY.

Jane rides through the countryside. A distant rumble of thunder. She looks up...

15 EXT. GARDEN - DAY

A louder rumble of thunder. Betsy hastily pulls clothes from a line, it's bucketing down heavily now. Lizzie runs through the garden. She pulls a towel from the washing line as she passes.

16 EXT/INT. HALL/DINING ROOM. LONGBOURN - DAY.

Mr and Mrs Bennet look out at the pouring rain. Lizzie rushes in with the towel and begins drying her hair with it. Through in the kitchen we can see Mr and Mrs Hill

MRS BENNET: Excellent. Now she will have to stay the night. Exactly as I predicted.

MR BENNET: Good grief, woman. Your matchmaking skills are becoming positively occult.

LIZZIE: Though I don't think, Mama, you can reasonably take credit for making it rain. Let's hope she doesn't catch her death.

17 INT. NETHERFIELD DAY

A footman opens the great doors to find Jane standing there soaked. She sneezes.

18 INT. KITCHEN ROOM - LONGBOURN - DAY.

Lizzie reads a letter. Kitty and Lydia are also present.

LIZZIE: "And my kind friends will not hear of me returning home until I am better - but do not be alarmed excepting a sore throat, a fever, and a headache there is nothing wrong with me." I hope you're satisfied, Mother.

MR BENNET: Well, my dear, if your daughter does die it will be a comfort to know it was all in pursuit of Mr Bingley.

MRS BENNET: People do not die of colds.

LIZZIE: Though she might well perish with the shame of having such a mother.

Mr Bennet laughs, but Lizzie is genuinely angry.

LIZZIE: (cont'd) I am going to Netherfield at once.

She stomps out.

19 EXT. COUNTRYSIDE/NETHERFIELD - DAY.

Lizzie strides \_cross vast muddy fields, slipping as she goes. Netherfield is in view on the horizon. She s\_ops to take it in, then carries on down an even more muddy track.

20 INT. NETHERFIELD - BREAKFAST ROOM - DAY.

In the large grand dining room Caroline and Darcy are eating breakfast. It's very formal, in fact frigid, compared to the volatile Bennet household. Darcy is reading the newspaper, Caroline is reading a letter.

CAROLINE: (puts down the letter) Apparently, -Lady Bathurst is redecorating her ballroom in the French style. A little unpatriotic, don't you think?

Mr Darcy is about to answer when the door opens. A footman appears, his face rigid with disapproval.

FOOTMAN: Miss Lizzie Bennet.

Lizzie comes in, her face flushed, her skirt covered in mud. She looks ravishing. Darcy stares at her, then quickly rises to his feet. Caroline Bingley, astonished, looks her up and down.

CAROLINE: Good Lord, Miss Bennet. Have you walked here?

LIZZIE: I have. I'm so sorry. How is my sister?

DARCY: (more kindly) Shes upstairs. (to footman) Show Miss Bennet the way, Alfred.

Lizzie leaves. A beat.

CAROLINE: Goodness, did you see her petticoat? Six inches deep in mud!

No response.

CAROLINE (cont'd) And her hair, so blowsy and untidy!

DARCY: I think her concern for her sister does her credit.

A little pause, Caroline recovers.

CAROLINE: Oh yes, it's shocking to have a bad cold. I dislike excessively being ill myself.

21 INT. NETHERFIELD STAIRS - DAY.

Lizzie races up the stairs to meet Bingley half way. His face lights up when he sees her.

BINGLEY: Miss Lizzie! Oh I'm so glad to see you

LIZZIE: How is she?

BINGLEY: She has a violent cold, but we shall get the better of it. I will have a bed made up for you. You must be our guest here until Jane recovers.

22 INT. NETHERFIELD - JANE'S BEDROOM - DAY.

Lizzie goes into the bedroom where Jane lies in bed, feverish and ill. The blinds are drawn.

LIZZIE: Jane!

Jane's face lights up. Lizzie kisses her.

JANE: Lizzie! Oh, your face is so cold. They're being so kind to me, I feel such a terrible imposition.

LIZZIE: Don't worry. I don't know who is more pleased at your being here, Mama or Mr Bingley.

Bingley enters.

LIZZIE (cont'd) Thank you, for tending to my sister so diligently, it seems she is in better comfort here than she would be at home.

BINGLEY: It is a pleasure - I mean - not a pleasure that she's ill, of course not, but a pleasure that she's here - being ill.

23 INT. STAIRCASE - NETHERFIELD - DAY.

Caroline berates her brother.

CAROLINE: Stay!?! She is a perfectly sweet girl but save being an excellent walker, there is very little to recommend her as a house-guest.

BINGLEY: I thought she showed remarkable spirit coming all this way.

CAROLINE: The eldest Miss Bennet, as you know, I hold in excessive regard but as for the rest of them

She walks down two steps and then turns back.

CAROLINE: (cont'd) You do realise their uncle is in trade? In Cheapside?

BINGLEY: (irritably) If they had uncles enough to fill all Cheapside it would not make them one jot less agreeable, Caroline.

24 EXT. YARD - LONGBOURN - DAY.

Mr Bennet is admiring a huge boar which has been delivered to cover his sows. Mr Hill, the manservant stands with him. Mrs Bennet bustles up looking smug.

MRS BENNET: It's all going according to plan. He's head-over-heels already, now all he needs is a little encouragement.

MR BENNET: Who's that, my blossom?

MRS BENNET: Oh don't torment me, Mr Bennet. I mean Mr Bingley, as you well know, and he doesn't mind a bit that she hasn't a penny for he has enough for the two of them.

Kitty and Lydia rush past as the distant sounds of drums and trumpet mingle with the snipping of Giles's shears.

MRS BENNET (cont'd) Wait for me!

Mr Bennet gazes at their departing figures, sucking his teeth with relief. He turns back to the boar.

25 EXT. MERYTON VILLAGE - DAY. \_ Mrs Bennet and her two daughters rush down the street into the village. Dogs bark, children run alongside as a regiment of soldiers march through the street. Geese scatter, shopkeepers stand in their doorways. The two Bennet girls simper at the hands of the young soldiers. Mrs Bennet, flushed and excited, runs panting behind them. Lydia deliberately drops her handkerchief. One of the soldiers stands on it. She is appalled.

26 INT. DRAWING ROOM - NETHERFIELD - EVENING.



Lizzie is reading a book. Darcy is writing a letter. Bingley is sat nervously. Caroline, obviously bored, wanders the room looking for distraction. She looks over Darcy's shoulder.

CAROLINE: You write uncommonly fast, Mr Darcy.

DARCY: (without looking up) You are mistaken. I write rather slowly.

Caroline lingers, annoyingly.

CAROLINE: How many letters you must have occasion to write, Mr Darcy. Letters of business too. How odious I should think them!

DARCY: It is fortunate, then, that they fall to my lot instead of yours.

CAROLINE: Please tell your sister that I long to see her.

DARCY: I have already told her once, by your desire.

Lizzie looks across from her book.

CAROLINE: I do dote on her, I was quite in raptures at her beautiful little design for a table.

DARCY: Perhaps you will give me leave to defer your raptures till I write again. At present I have not enough room to do them justice.

Mr Bingley now pacing anxiously around the room.

BINGLEY: It's amazing, how young ladies have the patience to be so accomplished.

CAROLINE: What do you mean, Charles?

BINGLEY: They all paint tables, and embroider cushions and play the piano. I never heard of a young lady, but people say she is accomplished.

DARCY: The word is indeed applied too liberally. I cannot boast of knowing more than half a dozen women, in all my acquaintance, that are truly accomplished.

CAROLINE: Nor I, to be sure!

LIZZIE: Goodness! You must comprehend a great deal in the idea.

DARCY: I do.

CAROLINE: Absolutely. She must have a thorough knowledge of music, singing, drawing, dancing and the modern languages, to deserve the word. And something in her air and manner of walking.

DARCY: And of course she must improve her mind by extensive reading.

Lizzie closes her book.

LIZZIE: I am no longer surprised at your knowing only six accomplished w6men. I rather wonder now at your knowing any.

DARCY: Are you so severe on your own sex?

LIZZIE: I never saw such a woman. She would certainly be a fearsome thing to behold.

Pause. Darcy goes back to his letter. Caroline picks up a book. Pauses. Puts it down. She walks over to Lizzie.

CAROLINE: Miss Bennet, let us take a turn about the room.

Lizzie, surprised, gets up. Caroline links her arm and they start walking up and down.

CAROLINE: (cont'd) It's refreshing, is it not, after sitting so long in one attitude?

LIZZIE: And it's a small kind of accomplishment, I suppose.

Darcy meets Lizzie's eye, briefly. He doesn't know how to cope with the idea that she's laughing at him. Caroline turns to Darcy.

CAROLINE: Mr Darcy, will you join us?

DARCY: (shakes his head) You can only have two motives, Caroline, and I would interfere with either.

CAROLINE: (to Lizzie, archly) What can he mean?

LIZZIE: Our surest way of disappointing him will be to ask nothing about it.

CAROLINE: (to Darcy) Please tell us!

DARCY: Either you are in each other's confidence and have secret affairs to discuss, or you are conscious that your figures appear to the greatest advantage by walking. If the first, I should get in your way. If the second, I can admire you much better from here.

CAROLINE: Oh, shocking! How shall we punish him for such a speech?

LIZZIE: We could always laugh at him.

CAROLINE: Oh no, Mr Darcy is not to be teased! LIZZIE: Are you too proud, Mr Darcy? And would you consider pride a fault or a virtue?

DARCY: That I couldn't say.

LIZZIE: Because we're doing our best to find a fault in you.

DARCY: Maybe, it's that I find it hard to forgive the follies and vices of others, or their offences against myself. My good opinion, once lost, is lost forever.

LIZZIE: Oh dear, I cannot tease you about that. What a shame, for I dearly love to laugh. CAROLINE: (small smile) A family trait I think.

Lizzie smiles, sweetly. Caroline glances at Darcy, expecting to have triumphed, but he's just looking put-out.

27 INT. JANE'S BEDROOM - NETHERFIELD - MORNING. Jane is asleep in bed. Lizzie is awake in a small cot bed next to Jane. She gets up.

28 EXT. COUNTRYSIDE - MORNING. Darcy gallops through the countryside still looking putout.

29 EXT. BACK LAWN TO PARK LAND - NETHERFIELD - MORNING.

Lizzie stands on the edge of the formal garden looking out onto the rustic parkland. Suddenly Darcy emerges over the crest of a hill and gallops towards the house. He pulls the horse to a halt as he sees Lizzie. With his wet hair flattened against his head and his face soaked in sweat he looks for a second like a mysterious and beautiful boy. They lock eyes for a brief moment before Lizzie turns in a shiver and walks away.

30 INT. JANES BEDROOM - NETHERFIELD - MORNING.

Lizzie enters the room and goes to Jane's bed. Jane is waking up.

LIZZIE: Jane, do you think you might feel well enough to leave today?

31 INT. DRAWING ROOM - NETHERFIELD - DAY.

The doors open. The Footman as before:

FOOTMAN: A Mrs Bennet, a Miss Bennet, a Miss Bennet and a Miss Bennet, sir.

CAROLINE: Are we to receive every Bennet in the country?

Mrs Bennet, Lydia, Mary and Kitty are introduced to Caroline, Bingley and Darcy. Lizzie holds her breath as her mother launches into familiar form.

MRS BENNET: What an excellent room you have sir. Such expensive furnishings. I hope you intend to stay here, Mr Bingley.

BINGLEY: Absolutely I find the country very diverting. Don't you agree, Darcy?

DARCY: I find it perfectly adequate even if society is a little less varied than in town.

MRS BENNET: Less varied? Not at all! We dine with four and twenty families of all shapes and sizes. Sir William Lucas for instance is a very agreeable man. A good deal less self-important than some people of half his rank.

Lizzie cringes.

LYDIA: Mr Bingley, is it true that you have promised to hold a ball here at Netherfield?

BINGLEY: A ball?

LYDIA: It would be an excellent way to meet new friends. You could invite the militia. They are excellent company.

KITTY: Oh do hold a ball.

LIZZIE: (trying to stop Bingley being bamboozled) Kitty

BINGLEY: When your sister has recovered you shall name the day.

MARY: I think a Ball is a perfectly irrational way to gain new acquaintance. It would be better if conversation instead of dancing were the order of the day.

CAROLINE: Indeed much more rational but rather less like a ball.

LIZZIE: Thank you, Mary.

BINGLEY: (to Mrs Bennet) Please let me show you to Jane, you will find her quite recovered.

32 EXT. DRIVE - NETHERFIELD - DAY.

The Bennet's carriage awaits. The Bingleys are gathered to see the Bennets off. Jane is radiant - in the peak of the health that only love brings.

JANE: (to the Bingleys) I don't know how to thank you.

Bingley beams bashfully.

BINGLEY: You're welcome anytime you feel the least bit poorly. I mean - you're welcome at any time, but not any less welcome if you know you're -

He hands her into the carriage, still babbling. Jane remains demure.

LIZZIE: (to Caroline) Thank you, for such stimulating company. It has been most instructive.

CAROLINE: Not at all. The pleasure is all mine.

Lizzie looks at Darcy, who bows wordlessly.

LIZZIE: Mr Darcy.

DARCY Miss Bennet.

Maintaining his glacial exterior, Darcy moves forward and, before Bingley can do so, hands Lizzie into her carriage.

She gives him a surprised glance as their hands meet and then, unaccountably, blushes. Bingley starts to wave violently as the carriage draws off. Darcy turns without a second glance. Caroline watches him narrowly.

BINGLEY: Goodbye. Goodbye.

33 INT. CARRIAGE - LEAVING NETHERFIELD - THE SAME.

The family are all squeezed in rather too tightly.

MRS BENNET: What a high and mighty man that Mr Darcy is, quite eaten up with pride.

Lizzie is still confused by the touch of his hand and frowns to herself.

34 EXT. COUNTRY ROAD - DAY.

The Bennet's carriage is stopped in its tracks by a company of the Militia who are crossing in front of them.

35 INT. CARRIAGE - COUNTRY ROAD - DAY.

A few of the soldiers look in at the Bennet girls with some interest. Leading them is WICKHAM, a very handsome blonde officer. Lydia spots him and swoons.

LYDIA: I can't believe it! They're close enough to touch! KITTY: I think one of them just winked at me\_ LYDIA: Oh! See! The blonde! Oh, be still my beating heart!

LIZZIE: (to the coachman) Thomas, can't you drive around them?

To loud protest from Lydia and Kitty the carriage veers off.

36 INT. LONGBOURN - HERTFORDSHIRE - DAY.

As the Bennet girls come into the house, Lydia eulogizing the Militia, they meet Mr Bennet.

LYDIA: There was one with great long lashes, like a cow, did you see him? He looked right at me.

MR BENNET: I hope, my dear, that you have ordered a good dinner today, because I have reason to expect an addition to our family party.

Mr Bennet holds up a letter.

37 INT. CARRIAGE - COMING THROUGH MERYTON - DAY.

MR COLLINS (late twenties) an overweening sychophant, nervous and unctuous in equal measure, sits in his black garb, hunched uncomfortably as he comes through town.

MR COLLINS (V.O.) Dear sir, the disagreement over the entail to me of the Longbourn estate, has been a subject of torment which I wish to heal. Having received ordination this Easter and being so fortunately distinguished by the patronage of the Right Honorable Lady Catherine de Bourgh..."

Mr Collins's voice fades out as his carriage wipes through frame revealing Lizzie and Charlotte on their way to the butchers.

LIZZIE: His name is Mr Collins. He's the dreaded cousin.

CHARLOTTE: Who's to inherit?

LIZZIE: Indeed. Everything, apparently. He may leave us our stays, but even my piano stool belongs to Mr Collins.

CHARLOTTE When?

LIZZIE: He can turn us out of the house as soon as he pleases.

CHARLOTTE: But why?

LIZZIE: Because the estate is entailed to him and not to us poor females.

A cart passes, crammed with sheep going to slaughter. They baa plaintively.

38 INT. HALLWAY - LONGBOURN - DAY.

Mr Collins is ushered in by the manservant, Giles. He looks around his future home with interest.

Mr and Mrs Bennet greet him.

MR COLLINS: (deep bow ) Mr Collins, at your service.

39 INT. DINING ROOM - LONGBOURN - EVENING.

The Bennets and Mr Collins are seated formally for supper. Mr Collins is served some food.



MR COLLINS : What a superbly featured room and what excellent boiled potatoes. It is many years since I had such an exemplary vegetable. To which of my fair cousins should I compliment the excellence of the cooking?

MRS BENNET: Mr Collins, we are perfectly able to keep a cook.

MR COLLINS: What a blessing. I am honoured to have, as my patroness, Lady Catherine de Bourg, you have heard of her, I presume?

Mrs Bennet shakes her head.

MR COLLINS: (cont'd) My small rectory abuts her estate, Rosings Park, and she of ten condescends to drive by my humble dwelling in her little phaeton and ponies.

A pause. Lizzie catches her father's eye.

MRS BENNET: Does she have any family?

MR COLLINS: One daughter, the heiress of it all and a creature of such superior graces she seems born to greatness. (little cough) These are the kind of little, delicate compliments that are always acceptable to ladies, and which I conceive myself particularly bound to pay.

MR BENNET: (gravely) How happy for you, Mr Collins, to possess the talent for flattering with such delicacy.

Mr Collins nods with satisfaction.

LIZZIE: Do these pleasing attentions proceed from the impulse of the moment or are they the result of previous study?

Jane kicks Lizzie under the table. Lizzie tries not to laugh at Mr Collins' answer.

MR COLLINS: They arise chiefly from what is passing at the time, and though I sometimes amuse myself with arranging such little elegant compliments, I always wish to give them as unstudied an air as possible.

LIZZIE: Believe me, no one would suspect your manners to be rehearsed.

Lydia suddenly lets off a little explosion of hysteria. A fierce look from Lizzie quells it and Kitty pats her on the back solicitously.

MR COLLINS: After dinner I thought I might read to you all for an hour or two. I have with me Fordyce's sermons, which speak eloquently on all matters moral. (to Jane) Do you know Fordyce's sermons Miss Bennet?

40 INT. CORRIDOR/DRAWING ROOM - LONGBOURN - LATER.

We can see the girls and Mr Bennet gathered by the fire through the doorway. Mr Collins leaves the room and takes Mrs Bennet aside to a very discreet conference, out of hearing of anyone else.

MR COLLINS: Mrs Bennet. You do know I have been bestowed by the good grace of Lady Catherine de Bourg a parsonage of no mean size.

MRS BENNET: I have become aware of the fact

MR COLLINS: Well, it is my avowed hope that soon I may find a mistress for it, and I have to inform you that the eldest Miss Bennet has captured my special attention.

Mr Collins looks lasciviously into the room.

MRS BENNET: Mr Collins, unfortunately it incumbent on me to hint that eldest Miss Bennet is - very soon to be engaged.

MR COLLINS: Engaged!

MRS BENNET: But Miss Lizzie next to her in both age and beauty would make anyone an excellent partner. Do not you agree, Mr Collins?

Mr Collins looks through the doorway at Lizzie

MR COLLINS: Indeed. Indeed. A very agreeable alternative.

41. EXT. BACK GARDEN MEADOW - LONGBOURN - DAY.4

Mr Collins appears through a door to the yard. He spots Jane and Lizzie and advance towards them.

LIZZIE: No, no! Quick! This way!

She pulls Jane across the duck board spanning the moat. Mr Collins comes out into the back garden. The girls are nowhere to be seen. He looks around, puzzled, as we reveal Lizzie and Jane hiding behind the moat wall.

42 EXT. MERYTON VILLAGE - DAY.

Lizzie, holding Jane's hand, is still running and laughing as she goes. Jane is grumbling, holding onto her bonnet.

JANE: Oh do stop, Lizzie, I've got no more breath!

Lizzie slows, turning around to laugh at Jane, then turning back and practically winding the tall, blonde officer spotted earlier by Lydia. He stands before her, holding a handkerchief that's down fluttered from her sleeve, a witty curl on his exquisite mouth.

WICKHAM Yours, I believe?

Lizzie is, for a moment, speechless, but then nods and takes the kerchief as Kitty and Lydia rush up from behind Wickham.

LYDIA: Oh how perfect you are, Mr Wickham!

KITTY: He picked up my glove, too. Did you drop yours on purpose, Lizzie?

LYDIA: Mr Wickham's a lieutenant.

WICKHAM: An enchanted lieutenant.

JANE: What are you up to, Liddy?

LYDIA: We just happened to be looking for some ribbon

KITTY: White, for the ball!

WICKHAM: Shall we all look for some ribbon together?

Wickham's wry tone tells Lizzie that he perfectly understands her silly sisters.

43 INT. MILLINER'S SHOP - DAY.

They come into the shop. The others go towards the counter. Wickham hangs back, and smiles a complicit, witty smile at Lizzie.

WICKHAM: I shan't even browse. I can't be trusted. I have very poor taste in ribbons.

LIZZIE: (gravely) Only a man truly confident of himself would admit that.

WICKHAM: No, it's true. And buckles. When it comes to buckles, I'm lost.

LIZZIE: Dear oh dear. You must be the shame of the regiment.

WICKHAM: A laughing-stock.

LIZZIE: What do your superiors do with you?

WICKHAM: Ignore me. I'm of next to no importance, so it's easily done.

On the contrary, Wickham is almost impossible to ignore. Lizzie tears her eyes from his winsome features as Lydia grabs her sleeve. .

LYDIA: Lizzie, lend me some money!

LIZZIE: You already owe me a fortune, Liddy.

WICKHAM: Allow me to oblige.

LIZZIE: No! Please - Mr Wickham

Wickham gives Lizzie a smile and moves away to the counter.

44 EXT. ROAD TO MERYTON - DAY.

Wickham is escorting the girls home. He's scything down cow-parsley with his sword, as Lydia and Kitty wave yards of ribbon about. It's impossible not to admire the cut of Wickham's jib as darts athletically about the undergrowth. Lizzy is almost as fizzly as her sisters. Jane watches them all with her benevolent smile.

WICKHAM: Take that, you cur! And that, and that!

More cow-parsley bites the dust.

LIZZIE: I pity the French.

WICKHAM: Oh so do I. Miserable bunch. Small, swarthy and that tinvEmperor.

Lizzie laughs.

JANE Look! Mr Bingley.

Mr Bingley and Darcy are riding towards them. Bingley pulls in his horse, jumps down and hurries over, his open friendly face filled with delight. Darcy stays astride, staring at Wickham, who suddenly sheaths his sword and looks at the ground. Lizzie watches him. His eyes dart up to Darcy and away again. Darcy's face is dark and closed.

BINGLEY: I was on my way to your house.

LYDIA: Mr Bingley, how do you like my ribbons for your ball?

Bingley is gazing at Jane.

BINGLEY Very beautiful.

LYDIA: She is! Look at her! She's blooming

JANE: Lydia!

But Lydia dances around Bingley like Squirrel Nutkin, waving her ribbons in his face.

LYDIA: Be sure to invite Mr Wickham, he's a credit to his profession.

Darcy turns and rides off without a word. Lizzie watches, fascinated as Wickham recovers himself.

JANE: Lydia you can't invite people to other people's ball.

BINGLEY: Of course you must come, Mr Wickham. Ladies, excuse me. Enjoy the day.

Bingley bows, principally to Jane, and jumps back on his horse. Lizzie turns to Wickham, but he has walked ahead. The mood of the day has changed completely and Lizzie starts to follow him thoroughly puzzled.

45 EXT. ROAD TO MERYTON - DAY.

Rather tired after their strenuous flirting, Lydia and Kitty have linked arms with Jane and moaning about the walk as they pass us.

KITTY: My feet hurt.

LYDIA: I hate this walk. It's always too far.

JANE: Nearly there.

Lizzie is walking next to Wickham, who's looking depressed.

LIZZIE: Will you come to the Netherfield ball then, Mr Wickham?

WICKHAM: Ah. Perhaps. How long has Mr Darcy been a guest there?

LIZZIE: About a month. Forgive me but are you acquainted with him? With Mr Darcy?

WICKHAM: Indeed, I have been connected with his family since infancy.

Lizzie is genuinely surprised.

WICKHAM: (cont'd) You may well be surprised, Miss Bennet, especially given our cold greeting this afternoon.

LIZZIE: I hope your plans in favour of Meryton will not be affected by your difficult relations with the gentleman.

WICKHAM: Oh no - it is not for me to be driven away. If he wishes to avoid seeing me, he must go not I.

Pause.

LIZZIE: I must ask you Mr Wickham, what is the manner of your disapproval of Mr Darcy?

WICKHAM: Do you really want to hear?

Lizzie tries not to nod too vehemently.

WICKHAM (cont'd) He ruined me.

She stares at him.

LIZZIE: How so?

WICKHAM: My father managed his estate. We grew up together, Darcy and I. His father treated me like a second son. Oh he was the kindest of men and bequeathed me the best living in his gift, for I had my heart set on joining the church. But when he died Darcy ignored his wishes and gave the living to another man.

LIZZIE: Why did he do that?

WICKHAM: Out of jealousy, for his father loved me more than he loved him.

LIZZIE: Cruel! Cruel! Are you sure?

WICKHAM: (nods) And out of pride, for he considered me too lowly to be worth his consideration.

Pause. Lizzie gazes at him with horror and sympathy.

46 INT. KITTY & LYDIA'S BEDROOM - LONGBOURN - DAY.

We pan through the bedrooms as the Bennet girls prepare for the Netherfield ball. Betsy is helping Lydia and Kitty into their dresses, they are both wearing white.

LYDIA: Aggghh!

KITTY Breathe in!

47 INT. LIZZIE & JANE'S BEDROOM - LONGBOURN - DAY.

We move to the quieter preparations of Jane and Lizzie. Jane is taking the curlers out of Lizzie's hair. We have never seen Lizzie pay such attention to her appearance.

JANE: - I still think there must have been a misunderstanding.

LIZZIE: (exasperated laugh) Oh Jane, do you never think ill of anybody?

JANE: How could Mr Darcy do such a thing? I will discover the truth from Mr Bingley at the ball this evening.

LIZZIE: If it is not true let Mr Darcy contradict it himself. But until he does, I hope never to encounter him.

JANE: Poor, unfortunate Mr Wickham.

LIZZIE: On the contrary, he is twice the man Darcy is.

JANE: And let us hope, a rather more willing dancer.

Jane leaves Lizzie at the mirror taking very particular care of her toilette. She smiles to herself.



48 EXT/INT. NETHERFIELD - DUSK.

A long queue has formed to gain entrance to the ball. There are hundreds of guests. All the women are dressed in shades of off-white. The men are either in red officer uniform or dressed in black and white. We move up the queue to the front door where Bingley and Caroline are greeting their guests.

The Bennets are next in line and step up. Bingley beams at Jane.

BINGLEY: You're here! I'm so pleased.

JANE: And so am I.

BINGLEY: How are you, Miss Elizabeth?

Lizzie is not paying attention, instead she is searching over Mr Bingley's shoulder for a sight of Wickham.

BINGLEY: (cont'd) Are you looking for someone?

LIZZIE: No, no not at all, admiring the general splendour.

JANE: It is breath-taking, Mr Bingley.

The Bennet's are forced to move on into the house. Mrs Bennet talks while we focus on Lizzie searching the sea of red coats.

MRS BENNET: I dare say, I have never met a more pleasant gentleman in all my years. Did you see how he dotes on her! Dear, dear Jane. Always doing what is best for her family.

Lizzie slips away into the next room. She walks into the dining room, which has been converted into a ball room and where numerous couples are dancing while others crowd the edges to watch. Lizzie thinks she sees Mr Wickham among the dancers, she moves to get a clearer view. The MAN turns round - but is not Wickham.

Charlotte approaches her through the crowd.

LIZZIE: Have you seen Mr Wickham?

Charlotte shakes her head.

CHARLOTTE Perhaps he is through here.

49 INT. NETHERFIELD - DRAWING ROOM - NIGHT

Lizzie and Charlotte enter the drawing room. Jane appears and catches Lizzie's arm.

JANE: He's not here. Apparently otherwise detained.

The disappointment is palpable.

LIZZIE: Detained?

Mr Collins arrives, breathless. He smiles eagerly at Lizzie.

MR COLLINS: There you are.

LIZZIE: Mr Collins. What a pleasant surprise.

MR COLLINS Perhaps you will do me the honour, Miss Lizzie?

LIZZIE: Oh. I didn't think you danced, Mr Collins.

MR COLLINS: I do not consider it incompatible with the office of a clergyman to indulge in such an innocent diversion.

Lizzie tries to smile politely.

MR COLLINS: (cont'd) In fact several people, her ladyship included, have complimented me on my lightness of foot.

Lizzie's smile congeals.

50 INT. DINING ROOM/BALLROOM - NETHERFIELD - NIGHT

Lizzie dances with Mr Collins. The style of the dance is not unlike English Country dancing.

MR COLLINS: To be sure/ dancing is of little consequence to me, but it does afford the opportunity to lavish one's partner with delicate attentions which is my primary object of the evening.

Lizzie turns as part of the dance and for a moment she dances beside Jane.

JANE: Apparently your Mr Wickham has been called on some business to town, though my informer told me he would have been less inclined to be engaged had it not been for the presence at Netherfield of a certain gentleman.

Jane indicates towards where Darcy stands watching them.

LIZZIE: That gentleman barely warrants the name.

The dance leads Lizzie back to Mr Collins.

MR COLLINS: It is my intention, if I may be so bold to remain close to you throughout the evening.

51 INT. STAIRCASE - NETHERFIELD - NIGHT.

Lizzie and Charlotte come out of the drawing room laughing and run straight into Mr Darcy.

DARCY: May I have the next dance, Miss Elizabeth?

Lizzie is stunned.

LIZZIE: You may.

Darcy walks away.

LIZZIE: (cont'd) Did I just agree to dance with Mr Darcy?

CHARLOTTE: I dare say you will find him very amiable, Lizzie.

LIZZIE: Which would be most inconvenient since I have sworn to loathe him for all eternity.

52 INT. DINING ROOM/BALLROOM - NETHERFIELD - NIGHT.

Lizzie dances face to face with Darcy. Neither can speak. They dance for a moment in silence.

LIZZIE: I love a Sarabande.

DARCY: Indeed. Most invigorating.

They continue, for a moment, in silence.

LIZZIE : It is your turn to say something, Mr Darcy - I talked about the dance, now you ought to remark on the size of the room or the number of couples.

DARCY: I am perfectly happy to oblige, please advise me of what you would like most to hear.

LIZZIE: That reply will do for the present. Perhaps by and bye I may observe that private balls are much pleasanter than public ones. But for now we may be silent.

DARCY: Do you talk as a rule while dancing?

LIZZIE: (slightly irritable) No, no - I prefer to be unsociable and taciturn. That makes it all so much more enjoyable, don't you think?

Darcy ponders this critique of his social skills a moment.

DARCY: Tell me, do you and your sisters very of ten walk to Meryton?

They are suddenly parted by the choreography of the dance. We stay with Lizzie who is whisked round the floor by AN ELDERLY MAN, who smiles at her

toothlessly. Lizzie looks back at Darcy who is dancing with Lydia. He stare at Lizzie as he dances. Lizzie smiles at her current partner in embarrassment.

LIZZIE: Very mild weather we've been having.

ELDERLY MAN: (deaf as a post) I prefer them soft-boiled.

The dance spins again and she is back with Darcy.

LIZZIE: Yes, we of ten walk to Meryton it is a great opportunity to meet new people. In fact when you met us we had just had the pleasure of forming a new acquaintance.

DARCY: Mr Wickham is blessed with such happy manners he is sure of making friends - whether he is capable of retaining them is less certain.

LIZZIE: He has been so unlucky as to lose your friendship. And I dare say that is an irreversible event?

DARCY: It is.

Darcy's face is closing up. But he can't help himself.

DARCY: (cont'd) Why do you ask such a question?

LIZZIE: To make out your character, Mr Darcy.

DARCY: And what have you discovered?

LIZZIE: Very little.

The dance finishes.

LIZZIE: (cont'd) I hear such different accounts of you as puzzle me exceedingly.

DARCY: I hope to afford you more clarity in the future.

They bow to each other, the tension between them almost palpable. Lizzie moves quickly away, deeply unsettled. A breathless Mr Collins appears.

MR COLLINS: Is that Mr Darcy, of Pemberley in Derbyshire?

LIZZIE I believe so.

MR COLLINS: But I must make myself known to him immediately!

LIZZIE: But sir

MR COLLINS: He is the nephew of my esteemed patroness, Lady Catherine.

LIZZIE: (surprised) He is?

Mr Collins starts making his way determinedly towards Darcy.

LIZZIE: (cont'd) Please, Mr Collins! He'll consider it an impertinence

Lizzie watches from a distance, with acute embarrassment, as Mr Collins interrupts Darcy. Darcy does not notice him, so Mr Collins raises his voice.

MR COLLINS: Mr Darcy!

The room around him stops. Darcy is surprised and turns round. In dumbshow we see, during the conversation, Mr Collins point Lizzie out to Darcy, who looks horrified by Mr Collins's obsequiousness.

Caroline sidles up to Lizzie.

CAROLINE: What interesting relatives you have, Miss Bennet.

Lizzie walks away into another room.

53 INT. NETHERFIELD - NIGHT.

MONTAGE: A blurry vision of the goings-on as the night passes. Kitty and Lydia giggling insanely. Mary singing, badly, at the piano. Mrs Bennett tipping a

glass of punch over someone. Mr Bennett snoozing behind a pillar. Mrs Bennett watching Jane and Bingley. Darcy passes behind her and overhears.

MRS BENNETT: Oh yes, we fully expect a most advantageous marriage.

Bingley staring at, Jane, who sits, demure as ever, watching a dance. Elizabeth and Charlotte watching Jane.

CHARLOTTE: She should move fast. Snap him up. There is plenty of time to get to know them after you're married.

Caroline dancing with Darcy. She chats on. He is silent. Mr Collins following Lizzie about like some ancient duckling. Lizzie escaping onto the terrace and trying to calm down and breathe.

#### 54 INT. ENTRANCE HALL - NETHERFIELD - THE WEE HOURS

Day light creeps through the curtains. Lydia and Kitty have dragged the last surviving fiddle player into hall and propped against door frame. He now plays as they dance with each other. Mrs Bennet is sprawled on a sofa. Jane sitting demurely. Collins looking longingly at Lizzie. Bingley is standing, the perfect host, but obviously willing the Bennets to leave. Mrs Bennet holds court.

MRS BENNET: I have never had such a good time in my life. Mr Bingley you must have such a ball once a month at least.

Caroline who is standing with her brother, yawns ostentatiously.

LIZZIE: Mother. I really think it is time to go.

MRS BENNET: Don't be impertinent. Our hosts are perfectly happy with our company, are you not, Mr Bingley? I hope I can entice you to Longbourn to sample our hospitality. We would make sure you had 3 or 4 courses at least.

She holds out her glass for a top up and carries on.

MRS BENNET: (cont'd) So tell me Mr Bingley. Whom did you like least of all your guests this evening?

LIZZIE Really. This is enough.

Darcy looking down at Lizzie from a staircase. He turns and walks away.

55 EXT. NETHERFIELD DRIVE - HERTFORDSHIRE - MORNING.

Bingley and Caroline are waving off the Bennett carriage. Bingley is grey with fatigue. Caroline looks at his plaintive expression and then looks at the departing carriage

CAROLINE: My dear Charles - you can't be serious.

Bingley shoots her a look and goes into the house in a huff.

MRS BENNET: (V.O.) We will be having a wedding here at Netherfield in less than three months, if you ask me. Mr Bennet? Mr Bennet!

56 INT. BREAKFAST ROOM - LONGBOURN - DAY.

The Bennets eat in silence. Jane yawns. Mrs Bennet moans she is hungover. Mr Collins comes in, in a state of agitation. They look at him. He sits, hesitates, then asks:

MR COLLINS: Mrs Bennet - I was hoping, if it would not trouble you, that I might solicit a private audience with Miss Lizzie in the course of the morning.

Lizzie is open mouthed.

MRS BENNET: Oh! Yes. Certainly - Lizzie would be very happy indeed. Everyone. Out. Mr Collins would like a private audience with your sister.

Everyone looks in amazement.



LIZZIE: Wait. I beg you. Mr Collins can have nothing to say to me that anybody need not hear.

MRS BENNET: No. Nonsense, Lizzy. I desire you will stay where you are. Everyone else, to the drawing room. Mr Bennet.

MR BENNET: But...

MRS BENNET: Now!

Mrs Bennet whooshes everyone out, winks at Mr Collins then shuts the door before Lizzie has time to do anything. Lizzie looks at Mr Collins who looks at her earnestly. There is a horrible pause of intense embarrassment.

MR COLLINS: Dear Miss Elizabeth, I am sure my attentions have been too marked to be mistaken. Almost as soon as I entered the house I singled you out as the companion of my future life.

Lizzie stares at him, astonished.

MR COLLINS: (cont'd) But before I am run away with my feelings perhaps I may state my reasons for marrying. Firstly, that it is the duty of a clergyman to set the example of matrimony in his parish. Secondly, that I am convinced it will add greatly to my happiness, and, thirdly, that it is at the urging of my esteemed patroness Lady Catherine that I select a wife.

We hear a kick and Kitty screech from behind the door.

MRS BENNET: (V.O.) Sshhh.

MR COLLINS My object in coming to Longbourn was to choose such a one from Mr Bennet's daughters, for I am to inherit the estate and such an alliance will surely suit everyone. (drops to his knee) And now nothing remains for me but to assure you in the most animated language of the violence of my affections.

LIZZIE: Mr Collins

MR COLLINS: And that no reproach on the subject of fortune will cross my lips once we are married.

LIZZIE: You are too hasty, sir! You forget that I have made no answer.

MR COLLINS: (unperturbed) I must add, that Lady Catherine will thoroughly approve, when I speak to her of your modesty, economy and other amiable qualities.

LIZZIE: Sir, I am honoured by your proposal, but regret I must decline it.

MR. COLLINS: (momentarily taken aback, but recovering) I know ladies don't seek to seem too eager.

LIZZIE: (in some desperation) Mr Collins, I am perfectly serious. You could not make happy and I'm convinced I'm the last woman in the world who could make you happy.

MR COLLINS: (pause) I flatter myself, cousin, that your refusal is merely a natural delicacy. And as it is by no means certain that another offer of marriage may ever be made to you.

LIZZIE: (rising, deeply affronted) Mr Collins -

MR COLLINS: I must conclude that you simply seek to increase my love by suspense, according to the usual practice of elegant females.

LIZZIE: Sir! I am not the sort of female to torment a respectable man. Please understand me - I cannot accept you!

Lizzie storms out of the room and out of the house. Mrs Bennet crashes in through another door, hot on the tail of Lizzie.

MRS BENNET: Oh headstrong, foolish child

MR COLLINS: Head strong?

MRS BENNET: - don't worry Mr Collins, we shall have this little hiccup dealt with immediately.

Mrs Bennet goes after Lizzie. Mr Collins watches through a window as Lizzie is pursued by her mother. 60 INT. LIBRARY - LONGBOURN - THE SAME.

Mrs Bennet marches into the library. Mr Bennet looks up in shock.

MRS BENNET: Oh Mr Bennet. We are all in a uproar. You must come and make Lizzie marry Mr Collins, for she vows she will not have him.

Mr Bennet stares at Mrs Bennet blankly.

MRS BENNET: (cont'd) Mr Collins has proposed to Lizzie. But Lizzie declares she will not have him, and now the danger is Mr Collins may not have Lizzie.

MR BENNET: And what am I to do?

Mrs Bennet drags Mr Bennet to his feet.

MRS BENNET Speak to Lizzie.

They march to find Lizzie, passing Mr Collins in the dining room.

57 INT. DRAWING ROOM - LONGBOURN - THE SAME.

Mr Bennet and Mrs Bennet confront Lizzie, who has been waiting in the drawing room. Perhaps the other girls form an audience from the stairs, Mr Collins looks on sheepishly from the breakfast room.

MRS BENNET: Tell her that you insist upon them marrying.

LIZZIE: Papa, please - !

MRS BENNET: You will have this house!

LIZZIE: I can't marry him!

MRS BENNET: You'll save your sisters from destitution!

LIZZIE: I can't!

MRS BENNET: Go back now and say you've changed your mind!

LIZZIE: No!

MRS BENNET Think of your family!

LIZZIE: You can't make me!

MRS BENNET: Mr Bennet, say something!

MR BENNET: (to Lizzie) SO, your mother insists on you marrying Mr Collins.

MRS BENNET: Yes, or I shall never see her again!

MR BENNET: Well Lizzie. From this day on 'you must be a stranger to one of your parents.

MRS BENNET: (to Lizzie) - who will maintain you when your father is dead?

MR BENNET: Your mother will never see you again if you do not marry Mr Collins, and I will never see you again if you do.

MRS BENNET: Mr Bennet!

LIZZIE: Thank you, papa.

Lizzie turns around and walks into the hall.

58 INT. HALL STAIRS - LONGBOURN - THE SAME

Lizzie walks through the other sisters who are gathered at the door but stops when she reaches Jane sitting on the stairs. Her face is white. There's a letter in her hand. Mrs Bennet charges out and speaks to anyone who will listen.

MRS BENNET: Oh, ungrateful child! I shall never speak to her again! Not that I have much pleasure in talking to anybody. People who suffer as I do from nervous complaints can have no inclination for talking. Nobody can tell what I suffer...

She jabbers on but her voice fades. We're with Jane, rereading the letter.

LIZZIE: What's wrong, Jane?

Close on Jane's pale face. She's staring at the letter.

MRS BENNET: (distant) But it is always so. Those who complain are never pitied. . .

INT. CARRIAGE - LEAVING NETHERFIELD - THE SAME.

Bingley, Caroline and Darcy sit grimly in a carriage as it drives away from Netherfield. Darcy looks severe and stern, Caroline can't help a little smirk on her face. Bingley looks back longingly.

59 EXT/INT. NETHERFIELD - DAY.

The footman walks back into the house. Inside the furniture is being covered with dust sheets. The footman closes the heavy doors.

60 INT. BEDROOM - LONGBOURN - NIGHT.

Lizzie is packing a case for Jane while Jane sits on the bed.

LIZZIE: I don't understand. What would take him from Netherfield? Why would he not know when he was to return?

JANE: Read it. I don't mind.

Jane passes Lizzie the letter.

LIZZIE: "Mr Darcy is impatient to see his sister and we are scarcely less eager to meet her again. I really do not think Georgiana Darcy has her equal for beauty, elegance and accomplishments, so much so I must hope to hereafter call her my sister."

JANE: Is that not clear enough?

LIZZIE: Caroline sees that her brother is in love with you and has taken him off to persuade him otherwise.

JANE: But I know her to be incapable of wilfully deceiving anyone. It is far more likely that he does not love me and never has.

Lizzie slams shut the lid of the case with rather more force than is necessary.

LIZZIE: He loves you, Jane. Do not give up. Go to our aunt and uncle's in London. Let it be known you are there and I am sure he will come to you.

61 EXT. LONGBOURN - DAY.

Jane is in a carriage. Mrs Bennet kisses her goodbye through the window as all the Bennet's look on.

MRS BENNET: Give my love to my sister. And try not to be a burden, dear.

Jane's carriage moves away and the family wave. Mr Bennet talks to Lizzie.

MR BENNET: Poor Jane. However, a girl likes to be crossed in love now and then. It gives her something to think of, and a sort of distinction among her companions.

LIZZIE: (dryly) I'm sure that will cheer her up, Papa.

62 INT. BEDROOM - LONGBOURN - DAY

Lizzie is making the bed and tidying Jane's belongings.

DISSOLVE TO: Lizzie sits on the bed. There is a knock at the door and Charlotte enters.

CHARLOTTE: My dear Lizzie, I've come here to tell you the news. Mr Collins and I are engaged.

Lizzie stands up very suddenly.

LIZZIE: Engaged?

CHARLOTTE: Yes.

LIZZIE: To be married?

CHARLOTTE: Yes of course, Lizzie, what other kind of engaged is there?

Lizzie just stares at her. Charlotte, who is in a state, makes an impatient gesture towards her.

CHARLOTTE: (cont'd) Oh for heavens sake, Lizzie, don't look at me like that. There's no earthly reason why I shouldn't be as happy with him as any other.

LIZZIE: But he's ridiculous.

CHARLOTTE: Oh hush. Not all of us can afford to be romantic. I've been offered a comfortable home and protection, there's a lot to be thankful for.

LIZZIE: Charlotte

CHARLOTTE: I'm twenty-seven years old. I'm plain and I have no money and no prospects. I'm already a burden to my parents and I'm frightened. So don't judge me, Lizzie, don't you dare judge me.

In something of passion, Charlotte leaves the room. Lizzie makes a kind of choking noise in her throat, but she doesn't cry.

We hear the sound of the militia drums...

63 EXT. MERYTON - DAY.

The militia are leaving Meryton. Hundreds of soldiers and officers in the red coats marching out of the village to the sound of pipes and drums. The villagers are out to bid them farewell. Lydia and Kitty run through the crowds very distraught. They find Lizzie coming in the other direction.

LYDIA: They're leaving for Brighton. I want to die.

LIZZIE: All of them?

KITTY: They got the call this morning.

LYDIA: Not a word of warning!

Lydia wails. Lizzie searches the red coats for Wickham. She spots him, he glances across at her I she gives a pathetic wave and he's gone. Lydia and Kitty chase the last of the officers, the crowds disappear and Lizzie is left alone. We begin to hear Lizzie reading a letter in voice over.

LIZZIE: (V.O.) Dear Charlotte, I am so glad the house, furniture,neighbourhood and roads are all to your taste

Lizzie's patters make a lonely clopping as she walks away.

64 EXT. HUNSFORD PARSONAGE - KENT - DAY.

Lizzie's carriage arrives at a smallish but charming rectory in Kent. This is Hunsford, Charlotte's new home. She rushes out and greets Lizzie, kissing her nervously.

LIZZIE: (V.O.)- and that Lady Catherine's behaviour is friendly and obliging. As for the favour you ask, it is no favour at all, I would be glad to visit you at your earliest convenience.

Mr Collins bows and ushers her in.



MR COLLINS Welcome to our humble abode.

65 INT. HUNSFORD PARSONAGE - DAY.

Mr Collins carries Lizzie's luggage into the narrow hall.

CHARLOTTE: My dear, I think our guest is tired after her journey.

MR COLLINS: My wife encourages me to spend as much time in the garden as possible, for the sake of my health.

A beat. Lizzie glances at Charlotte, who remains impassive.

MR COLLINS: (cont'd) I plan many improvements, of course. I intend to throw out a bow and plant a lime walk. (sharp look at Lizzie) Oh yes, I flatter myself that any young lady would be happy to be the mistress of such a house.

A tiny nod from Lizzie. She understands perfectly. INT. CHARLOTTE'S PARLOUR - HUNSFORD - DAY.

Lizzie and Charlotte are at last alone. They sit down in a charming little parlour that faces the front of the house. Charlotte pours out tea.

CHARLOTTE: We shall not be disturbed here, this parlour is for my own particular use. (a beat). Oh Lizzie, it's such a pleasure, to run my own home!

Lizzie nods uncomfortably.

MR COLLINS (OOV) Charlotte! Come here!

Charlotte jumps up and rushes to the window.

LIZZIE: (alarmed) What's happened?

MR COLLINS: (OOV) Charlotte!

CHARLOTTE: (jumps up) Has the pig escaped again?

Outside in the lane, Mr Collins stands, bowing: at a carriage.

CHARLOTTE: (cont'd) Oh! It's Lady Catherine. Come and see, Lizzie!

Lizzie goes to the window, unnerved by her friends enthusiasm. Mr Collins rushes back towards the house and talks to them through an open window.

MR COLLINS: Great news! Great news! We have an invitation to visit Rosings this evening from Lady Catherine de Bourg.

CHARLOTTE How wonderful!

Lizzie tries to feign pleasure.

MR COLLINS: Do not make yourself uneasy, my dear cousin, about your apparel.

CHARLOTTE: Just put on whatever you've brought that's best.

MR COLLINS: Lady Catherine has never been averse to the truly humble.

Lizzie stares at them both in disbelief.

66 EXT. GROUNDS OF ROSINGS - EVENING.

Lizzie, Charlotte and Mr Collins walk hurriedly across a bridge towards the great house. The grey building looms ominously above them. It is grand without being elegant.

MR COLLINS: One of the most extraordinary sights in all Europe, is it not. The glazing alone cost upwards of twenty thousand pounds.

67 INT. GLAZED PASSAGE PAST KITCHEN - ROSINGS - EVENING Mr Collins leads Lizzie and Charlotte past a vast steaming kitchen.

68 INT. SALON - ROSINGS - DUSK.

The salon at Rosings is spectacularly grand; hideously so. Heavy furniture, rows of SERVANTS. The three guests are shown in by the footman. Again, Mr Collins scrapes the floor with his bow.

MR COLLINS: Your Ladyship. (to the daughter) Miss de Bourg.

LADY CATHERINE is a haughty, officious battle-axe. Her daughter, MISS DE BOURG, is a sickly, irritable-looking creature.

LADY CATHERINE: So you are Elizabeth Bennet.

LIZZIE I am, your ladyship.

LADY CATHERINE: (looking her up and down) Hmm. (indicates her daughter) This is my daughter.

CHARLOTTE: (eagerly) It's very kind of you to ask us to dine, Lady Catherine.

Lady Catherine ignores her.

MR COLLINS: (whispers to Lizzie) The chimneypiece alone cost 400 pounds.

But Lizzie doesn't hear. Darcy walks into the room. freezes. Another man, FITZWILLIAM, is with him.

LIZZIE: Mr Darcy! What are you doing here?

MR COLLINS: Mr Darcy! (another deep bow). I had no idea we would have the honour...

A stiff bow from Darcy, who looks at Mr Collins as if he's something brought in by the dog. He turns to Lizzie, trying to collect himself.

DARCY: (bows ) Miss Elizabeth... I'm a guest here.

LADY CATHERINE: (surprised and not delighted) You know my nephew?

LIZZIE: Yes, madam, I had the pleasure of meeting your nephew in Hertfordshire.

Fitzwilliam, a much more easy-going chap, introduces himself.

FITZWILLIAM: Colonel Fitzwilliam. How do you do?

He bows. Lizzie returns his smile gratefully. They move towards the dining room. Mr Collins leans towards Lizzie.

MR COLLINS: (whispering) You know Mr Darcy is as good as engaged to Miss de Bourg?

LIZZIE: Really? Caroline will be disappointed to hear that. (looks at the girl, and whispers to Charlotte) What a miserable little thing! They should suit each other perfectly.

But Charlotte's uneasy smile confirms to Lizzie that she has lost her friend in more ways than one.

69 INT. DINING ROOM - ROSINGS - NIGHT.

The dining room is laid for a very grand dinner - footmen waiting, thousands of candles. Lady Catherine seats herself at the head of the table.

LADY CATHERINE: Mr Collins! You can't sit next to your wife, get up. Move over there.

After an awkward shuffle, Lizzie finds herself sitting next to Darcy. Only her own discomfort prevents her from noticing Darcy is by no means master of his responses to her.

MR DARCY: I trust your family is in good health, Miss Bennet?

LIZZIE They are, thank you. (pause) My eldest sister is currently in London, perhaps you happened to see her there?

MR DARCY: (awkward pause) I haven't been fortunate enough, no.

Lizzie looks at him. He colours slightly. Lady Catherine addresses Lizzie in a loud voice, from the head of the table.

LADY CATHERINE: Do you play the pianoforte, Miss Bennet?

LIZZIE: A little, ma'am, and very poorly.

LADY CATHERINE: Oh. Do you draw?

LIZZIE: No, not at all.

LADY CATHERINE: Your sisters, do they draw?

LIZZIE: Not one.

LADY CATHERINE: Has your governess left you?

LIZZIE: We never had a governess.

Mr Collins squirms in embarrassment. Darcy watches Lizzie, keenly.

LADY CATHERINE: No governess? Five daughters brought up at home without a governess, I never heard such a thing! Your mother must have been quite a slave to your education.

LIZZIE: (can't help smiling at this) Not at all, Lady Catherine.

LADY CATHERINE: Mmmm. Are any of your younger sisters out in society?

LIZZIE: Yes, ma'am. All.

LADY CATHERINE: All! What, five out at once? Very odd! And you only the second the younger ones out before the elders are married! Your youngest sisters must be very young.

LIZZIE: Yes, my youngest is not sixteen. But I think it would be very hard on younger sisters, not to have their share of amusement because the elder is still unmarried. And to be kept back on such a motive! It would hardly encourage sisterly affection.

LADY CATHERINE: Upon my word, you give your opinion very decidedly for so young a person. Pray, what is your age?

LIZZIE: (smiles) With three younger sisters grown up, your Ladyship can hardly expect me to own to it.

Lady Catherine looks astonished. Mr Collins shifts in his seat, Lizzie's enjoying herself and Darcy's having great difficulty concealing his admiration.

70 INT. SALON - ROSINGS - NIGHT.

Dinner is over and they are drinking coffee. Darcy moves towards Lizzie but Lady Catherine interrupts, by shouting from her seat.

LADY CATHERINE: Come, Miss Bennet, and play for us!

LIZZIE: No, I beg you

LADY CATHERINE: Music is my delight. In fact there are few people in England who have more true enjoyment of music than myself, or better natural taste. If I had ever learnt, I should have been a prodigy. (indicates daughter) So would Anne, if her health would have allowed her.

LIZZIE: Lady Catherine, I am not afflicted with false modesty and when I say I play poorly ...

MR COLLINS: (hisses) Come come, Lizzie, her ladyship demands it!

Lizzie reluctantly sits down at the piano and starts to play. Lady Catherine takes no notice and talks loudly over the music.

LADY CATHERINE: How does Georgiana get along, Darcy?

DARCY: She plays very well.

LADY CATHERINE: I hope she practises. No excellence can be acquired without constant practice. I have told Mrs Collins this. (turns to Charlotte) Though you have no instrument of your own you are very welcome to come to Rosings and play on the piano in the housekeeper's room. CHARLOTTE: Thank you, your ladyship. LADY CATHERINE: You would be in nobody's way, you know, in that part of the house.

Darcy flinches at her bad manners. He moves away to the piano where Lizzie is playing - not that terribly well, it must be said. She's nervous, plays a wrong chord and then gets angry with herself and focusses.

LIZZIE: You mean to frighten me, Mr Darcy, by coming in all your state to hear me, but I won't be alarmed even though your sister does play so well.

DARCY: I am well enough acquainted with you, Miss Bennet, to know I cannot alarm you even should I wish it.

A beat. They eye each other warily. Colonel Fitzwilliam joins them.

FITZWILLIAM: (indicating Darcy) What was my friend like, in Hertfordshire?

LIZZIE: You really care to know?

The colonel nods.

LIZZIE: (cont'd) Prepare yourself for something very dreadful. (stops playing) The first time I saw him, at the Assembly, he danced with nobody at all - even though gentlemen were scarce and there was more than one young lady who was sitting down without a partner.

DARCY: (colouring) I knew nobody beyond my own party.

LIZZIE: (smiles sweetly) True, and nobody can be introduced in a ballroom.

LADY CATHERINE: Fitzwilliam! I need you!

Fitzwilliam moves away. Darcy and Lizzie are alone. Darcy's struggling with his pride which suddenly gives way.

DARCY: I do not have the talent of conversing easily with people I have never met before.

LIZZIE: Perhaps you should take your aunt's advice and practice.

Darcy flinches. Lizzie turns away from him and carries on playing. Darcy gazes at the curve of her neck.

71 INT. DRAWING ROOM - HUNSFORD - DAY.

Lizzie is writing a letter in the drawing room. She starts "Dear Jane..." The doorbell rings in the background, she thinks nothing of it and continues. The maid opens the door to the drawing room and Mr Darcy enters.

LIZZIE: (astonished) Mr Darcy!

An awkward pause.

LIZZIE: (cont'd) Please, do be seated. (pause) I'm afraid Mr and Mrs Collins are gone on business to the village.

A pause. What on earth does Mr Darcy want? He paces up and down.

DARCY: This is a charming house. I believe my aunt did a great deal to it when Mr Collins first arrived.

LIZZIE: I believe so - and she could not have bestowed her kindness on a more grateful subject.

Another pause.

DARCY: Mr Collins seems very fortunate in his choice of wife.



LIZZIE: He is indeed lucky to have found one of the few sensible women who would have accepted him.

Darcy sits down.

LIZZIE (cont'd) Shall I call for some tea?

DARCY: No. Thank you.

The sound of the front door, and voices. Darcy jumps up.

DARCY: (cont'd) Good day, Miss Bennet. It's been a pleasure.

He bows to her and leaves. Lizzie sits there, bemused and intrigued.

CUT TO: Charlotte, in the hallway, taking off her bonnet. Darcy hurries past her, with a swift bow, and leaves abruptly. Charlotte gazes after him in surprise. Charlotte heads to the drawing room where she finds Lizzie still sitting thinking.

CHARLOTTE: What on earth have you done to poor Mr Darcy?

LIZZIE: I have no idea.

Truly, she doesn't.

72 INT. HUNSFORD CHURCH - DAY.

Mr Collins, in his vestments, stands in the pulpit delivering his sermon. Lady Catherine sits in the front row with her miserable-looking daughter and DOWNTRODDEN GOVERNESS. Lizzie sits a little way behind with Colonel Fitzwilliam. They talk in whispers.

LIZZIE: How long do you plan to stay in Kent, Colonel?

FITZWILLIAM: As long as Darcy chooses. I am at his disposal.

LIZZIE: Everyone appears to be at his disposal. I wonder he does not marry and secure a lasting convenience of that kind.

Fitzwilliam looks at Lizzie, curious about her brittle tone.

FITZWILLIAM: She would be a lucky woman.

LIZZIE: Really?

FITZWILLIAM: Darcy is a most loyal companion. From what I heard, on our journey here, he recently came to the rescue of one of his friends just in time.

Darcy glances across from the adjacent pew.

LIZZIE What happened?

FITZWILLIAM: He saved the man from an imprudent marriage.

LIZZIE: (faltering slightly) Who was the man?

FITZWILLIAM: His closest friend. Charles Bingley.

A silence.

LIZZIE: Did Mr Darcy give you his reasons for this interference?

FITZWILLIAM: There were apparently strong objections to the lady.

LIZZIE: What kind of objections? Her lack of fortune?

FITZWILLIAM: I think it was her family that was considered unsuitable.

LIZZIE: So he separated them?

FITZWILLIAM: I believe so. I know nothing else.

Lizzie grows pale. She turns to look at Darcy.

73 EXT. ROSINGS PARK - DAY.

Lizzie walks across the park - anywhere, she hardly cares. She is in a turmoil of misery and fury. It starts to rain.

74 EXT. SUMMER HOUSE - ROSINGS PARK - DAY.

A Grecian summer house by the lake. The rain is now bucketing down. Lizzie hurries into the summer house and sits down, heavily, on a bench.

A man approaches, across the park. He draws nearer. It's Darcy. Lizzie stiffens. He's hurrying towards her. Sudden, breathless, he comes into the summer house. He is far too agitated to notice her upset face.

DARCY: Miss Bennet, I have struggled in vain but I can bear it no longer... The past months have been a torment...

He pauses, unable to speak. Lizzie stares at him in astonishment. He struggles on.

DARCY: (cont'd) I came to Rosings with the single object of seeing you...I had to see you

LIZZIE: Me?

DARCY: I've fought against my better judgement, my family's expectation. . .

(pause)

DARCY: (cont'd) The inferiority of your birth. . .my rank and circumstance.. (stumblingly) all those things.. .but I'm willing to put them aside.. .and ask you to end my agony...

LIZZIE: I don't understand...

DARCY: (with passion) I love you. Most ardently.

Lizzie stares at him.

DARCY: (cont'd) Please do me the honour of accepting my hand.

A silence. Lizzie struggles with the most painful confusion of feeling. Finally she recovers.

LIZZIE: (voice shaking) Sir, I appreciate the struggle you have been through, and I am very sorry to have caused you pain. Believe me, it was unconsciously done.

A silence. Gathering her shawl, she gets to her feet.

DARCY: (stares) Is this your reply?

LIZZIE: Yes, sir.

DARCY: Are you laughing at me?

LIZZIE: No!

DARCY: Are you rejecting me?

LIZZIE: (pause) I'm sure that the feelings which, as you've told me, have hindered your regard, will help you in overcoming it.

A terrible silence, as this sinks in. Neither of them can move. At last, Darcy speaks. He is very pale.

DARCY: Might I ask why, with so little endeavour at civility, I am thus repulsed?

LIZZIE: (trembling with emotion) I might as well enquire why, with so evident a design of insulting me, you chose to tell me that you liked me against your better judgement. If I was uncivil, that was some excuse -

DARCY: Believe me, I didn't mean

LIZZIE: But I have other reasons, you know I have!

DARCY: What reasons?

LIZZIE: Do you think that anything might tempt me to accept the man who has ruined, perhaps for ever, the happiness of a most beloved sister?

Silence. Darcy looks as if he's been struck across the face.

LIZZIE: (cont'd) Do you deny it, Mr Darcy? That you've separated a young couple who loved each other, exposing your friend to the censure of the world for caprice, and my sister to its derision for disappointed hopes, and involving them both in misery of the acutest kind?

DARCY: I do not deny it.

LIZZIE: (blurts out) How could you do it?

DARCY: Because I believed your sister indifferent to him.

LIZZIE Indifferent?

DARCY: I watched them most carefully, and realized his attachment was much deeper than hers.

LIZZIE: That's because she's shy!

DARCY: Bingley too is modest, and was persuaded that she didn't feel strongly for him.

LIZZIE: Because you suggested it!

DARCY: I did it for his own good.

LIZZIE: My sister hardly shows her true feelings to me! (pause, takes a breath) I suppose you suspect that his fortune had some bearing on the matter?

DARCY: ( sharply) No! I wouldn't do your sister the dishonour. Though it was suggested (stops)

LIZZIE: What was?

DARCY: It was made perfectly clear that.. .an advantageous marriage. . . (stops)

LIZZIE: Did my sister give that impression?

DARCY: No!

An awkward pause.

DARCY: (cont'd) There was, however, I have to admit... the matter of your family.

LIZZIE: Our want of connection? Mr Bingley didn't vex himself about that!

DARCY: No, it was more than that.

LIZZIE: How, sir?

DARCY: (pause, very uncomfortable) It pains me to say this, but it was the lack of propriety shown by your mother, your three younger sisters - even, on occasion, your father. Forgive me.

Lizzie blushes. He has hit home. Darcy paces up and down.

DARCY: (cont'd) You and your sister - I must exclude from this...

Darcy stops. He is in turmoil. Lizzie glares at him, ablaze.

LIZZIE: (icy) And what about Mr Wickham?

DARCY: Mr Wickham?

LIZZIE: What excuse can you give for your behaviour to him?

DARCY: You take an eager interest in that gentleman's concerns!

LIZZIE: He told me of his misfortunes.

DARCY: Oh yes, his misfortunes have been very great indeed!

LIZZIE: You have ruined his chances, and yet treat him with sarcasm?

DARCY: So this is your opinion of me! Thank you for explaining so fully. Perhaps these offences might have been overlooked, if your pride had not been hurt -

LIZZIE: My pride?

DARCY: - by my honesty in admitting scruples about our relationship. Could you expect me to rejoice in the inferiority of your circumstances?

LIZZIE: And those are the words of a gentleman? From the first moment I met you, your arrogance and conceit, your selfish disdain of the feelings of others, made me realize that you were the last man in the world I could ever be prevailed upon to marry.

Darcy recoils, as if slapped. A terrible silence.

DARCY: Forgive me, madam, for taking up so much of your time.

He leaves, abruptly.

Lizzie watches him stride away, through the rain. What has she done?

75 INT. HUNSFORD - DAY.

Lizzie comes in soaked to the skin. Charlotte runs to her.

CHARLOTTE: Lizzie!

LIZZIE: I was caught off-guard.

She starts to laugh. There's a hysterical note to it and Charlotte bustles her away in some alarm.

76 INT. BEDROOM - HUNSFORD - THE SAME.

Charlotte attends to Lizzie who has changed and is drying her hair, a shawl around her shoulders.

CHARLOTTE Shall I call the doctor?

LIZZIE: No! Charlotte, I shall be quite all right. Please, give Lady de Bourgh my apologies. You must not keep her waiting.

Mr Collins clatters up the stairs.

MR COLLINS: (popping his head around the door) Come on. We shall be late!

Charlotte leaves, reluctantly and goes downstairs. CUT TO: Lizzie walks down the upstairs corridor.

77 INT. DRAWING ROOM - HUNSFORD - DAY - NIGHT.

Lizzie is in the drawing room, she looks at a book on the table. It is Fordyce's Sermons. She puts it down and walks to the mirror and stares at herself. The daylight moves and fades as seamlessly the scene turns to night. Lizzie puts her face into her hands and rubs it wearily. When she looks up Darcy is reflected behind her. They stare at each other without speaking. Finally...

DARCY: I came to leave you this.

He places a letter on the table behind her. Lizzie does not turn but watches him through the mirror.

DARCY: (cont'd) I shall not renew the sentiments which were so disgusting to you, but if I may, I will address the two offences you have laid against me.

Lizzie cannot bring herself to look at Darcy. She stares at the little imperfections on the surface of the mirror.

DARCY: (cont'd) My father provided for Mr Wickham a valuable living.

As Lizzie turns she realizes Darcy has gone. Darcy's voice carries.

DARCY: (V.O.) (cont'd) But upon his death, however, Mr Wickham told me that he had no intention of taking orders and would I recompense him to the tune of 3000 pounds so he could go to town and study the law.

Lizzie tears open the envelope, her hands shaking, and reads the letter, as Darcy's voice carries on.



DARCY: (V.O.) (cont'd) This I did, though by now I had some doubts about his character. These were confirmed by reports that he had sunk into a life of idleness, gambling and dissipation. The money was soon used up, whereupon he wrote demanding more money which I refused, after which he severed all acquaintance -

Holding the letter she looks out of the window to see Darcy riding away.

DARCY: (V.O.) (cont'd) But last summer he unwillingly obtruded on my notice when he connived a relationship with my sister whom he attempted to persuade to elope with him. His objective was her inheritance of thirty thousand pounds. She was fifteen.

78 EXT. HUNSFORD WOODS - NIGHT.

Darcy rides at recklessly through a thick wood.

DARCY: (V.O.) As to the other matter, that of your sister and Mr Bingley. Though the motives which governed me may to you appear insufficient, they were in the service of a friend.

79 INT. DRAWING ROOM - HUNSFORD - LATER - NIGHT.

Lizzie with the letter. Charlotte walks in. Lizzie is shaking.

CHARLOTTE: Lizzie! Are you alright?

LIZZIE: I hardly know.

80 EXT. BACK GARDEN. LONGBOURN - DAY.

Lizzie arrives back at Longbourn. She climbs down from her carriage and looks at the house from across the moat. Lizzie walks around the front of the house, through a window she sees Jane sitting quietly alone at her needle work. She takes a deep breath and enters.

81 INT. LONGBOURN HOUSE - DAY.

Mrs. Bennet, is taking Lizzie's coat from her.

MRS BENNET: How fortunate you have arrived, your aunt and uncle are here to deliver Jane from London.

LIZZIE: How is Jane?

MRS BENNET: She's in the drawing room.

Lizzie enters the drawing room.

82 INT. DRAWING ROOM - LONGBOURN - DAY.

Lizzie and Jane sit together. Jane is all smiles, but behind her eyes is a sadness unseen before. Lizzie is equally unable to unburden herself.

JANE: I am quite over him, Lizzie. If he passed in the street I would hardly notice. London is so diverting.

LIZZIE: Oh Jane?

JANE: It's true. So much to entertain. What news from Kent?

Lizzie: Nothing. At least, not much to entertain.

Lizzie tries to smile. There is a crash as the younger sisters enter the house. Kitty rushes into the drawing room crying her eyes out, she is followed by Lydia and Mrs. Bennet.

KITTY: Lizzie, tell mama, tell her!

LYDIA: (smugly) Mrs. Forster has invited me.

KITTY: (wails) Why didn't she ask me as well?

LIZZIE: Kitty, what's happened?

LYDIA: - because I'm better company.

KITTY: I've just as much right as Lydia

MRS BENNET: Oh, if I could but go to Brighton

KITTY: - and more so, because I'm two years older!

Lizzie looks to Jane.

JANE: Lydia has been invited to Brighton with the Foresters.

MRS BENNET: A little sea-bathing would set me up very nicely.

LYDIA: I shall dine with the officers every night!

An anguished wail from Kitty.

MRS BENNET: I cried for two days when Colonel Miliar's regiment went away. I thought I should have broke my heart.

LIZZIE: Mother! Are you all mad?

She glares at them, deeply upset - by them, by everything.

83 INT. LIBRARY - LONGBOURN - DAY.

Lizzie confronts her father.

LIZZIE: Please Papa, don't let her go!

MR BENNET: Lydia will never be easy till she has exposed herself in some public place or other, and we can never expect her to do it with so little inconvenience as under the present circumstances.

LIZZIE: (with great emotion) If you, dear father, will not take the trouble to check her, she will be fixed forever as the silliest and most determined flirt who ever made her family ridiculous. And Kitty will follow, as she always does.

MR BENNET: We shall have no peace until she goes.

LIZZIE: (really angry now) Peace! Is that all you care about?

MR BENNET: Colonel Forster is a sensible man and will keep her out of any real mischief, and she is far too poor to be an object of prey to anyone.

LIZZIE: Father, it's dangerous!

MR BENNET: I'm sure the officers will find women better worth their while. Let us hope, in fact, that her stay in Brighton will teach her her own insignificance. At any rate she can hardly grow any worse, without authorizing us to lock her up for the rest of her life.

Lizzie gazes at her father - will nothing touch him? He gave up on Lydia long ago. For this, just now, she hates him.

LIZZIE: No wonder our family is treated with contempt.

She leaves, tears stinging her eyes. Her father looks puzzled at her outburst.

84 INT.- KITCHEN - LONGBOURN - NIGHT.

Lizzie is preparing a late supper for MR AND MRS GARDINER, her aunt and uncle. Mrs. Gardiner is a kindly woman and Mr. Gardiner talks with a London accent. Mary is also helping.

MRS GARDINER: Lizzie dear, you would be very welcome to accompany us?

MR GARDINER: Oh yes. We plan to journey through the Peak .District. You'd be most welcome.

MARY: Oh, the glories of nature! What are men, compared to rocks and mountains?

LIZZIE: Believe me, men are either eaten up with arrogance or stupidity. And if they are amiable they're so easily led that they have no minds of their own whatsoever.

MRS GARDINER: Take care, my love, that savors strongly of bitterness.

Lizzie looks at her, surprised at the sting of truth.

85 INT. BEDROOM - LONGBOURN - NIGHT.

Lizzie and Jane lie next to each other in the darkness . \_

Pause.

LIZZIE: I saw Mr. Darcy when I was in Rosings.

JANE: Why did you not tell me? Did he mention Mr. Bingley?

LIZZIE No. He did not.

86 INT. CARRIAGE - DERBYSHIRE - DAY.

Sunlight flickers through the trees lining the road. Lizzie has her eyes shut and feels the wind on her face. She opens her eyes...

87 EXT. DERBYSHIRE - DAY.

A ravishing landscape of savage and romantic beauty scudding clouds, mountains, wild rocky outcrops. Lizzie is walking freely, the wind in her hair. As she nears the peak of a promontory, Mr. and Mrs. Gardiner are below making their way towards her. They smile at her. She strides off determined to reach the very top. When she gets there she stands with her arms outstretched, her head back laughing into the wind. The view is -magnificent. She breathes deeply.

88 INT. DINING - LAMBTON INN - NIGHT.

The Gardiner's and Lizzie are eating supper. An air of high spirits. At the next table, another amiable tourist couple are also tucking into their food.

WOMAN: (indicating her husband) He's been taking the waters at Buxton.  
(laughs) Hasn't done him a jot of good.

HER HUSBAND: But we've had a fine time, haven't we dear?

WOMAN: We've visited Haddon, Dovedale, Pemberley

MRS GARDINER: Pemberley?

WOMAN: Just two miles from here.

Close, very close, on Lizzie's face.

HER HUSBAND: One of the best houses in the country.

MR GARDINER: (to Lizzie) Aren't you acquainted with the owner, Mr. Darcy?

MRS GARDINER: well, we shall go there tomorrow, Lizzie.

LIZZIE: I would rather stay here.

MRS GARDINER: Stay here?

LIZZIE: (very uncomfortable) I must own that I'm tired of great houses. All those carpets and curtains...

MRS GARDINER: But you liked Haddon. You liked those damask velvet drapes and you liked -

LIZZIE: - if Pemberley is anything like Mr. Darcy, I am sure I will not be able to bear it.

Mrs. Gardiner looks at Lizzie \_curiously.

WOMAN: The grounds alone are worth a visit.

MR GARDINER: Let us not make a fuss. If the girl does not want to go there is little point in persuading her.

89 INT. BEDROOM - INN - NIGHT.

Lizzie is preparing for bed. The CHAMBERMAID fills her washbowl and starts to leave.

LIZZIE: I hear that Pemberley is not far from here.

MAID: Yes, madam.

LIZZIE: You see something of the owner, do you, in town?

MAID: Not for some months, madam, he's still in London, I believe.

A pause. Close on Lizzie's face. Struggling with profound, irresistible curiosity.

90 EXT. PEMBERLEY - DAY.

The carriage enters the gates of Pemberley. Lizzie is alert, her eyes bright with curiosity. The parkland is wild and rocky. Deer graze, rooks wheel in the sky. A sense of freedom and liberation. As the carriage drives over the top of a hill, close on Lizzie's face. She gasps. The Gardiner's gasp. A huge, wide shot of Pemberley House. It's vast, breathtakingly beautiful, set in great boulder-strewn park lands. A mansion built of golden stone, glowing in the sunlight.

MRS GARDINER: Imagine being mistress of all this. It is as big as all Cheapside.

MR GARDINER: But less picturesque.

Lizzie is lost in admiration.

91 INT. FRONT HALL - PEMBERLEY - DAY.

Lizzie and the Gardiners are shown in by the housekeeper, MRS REYNOLDS. They pass through the front hall.

92 INT. GRAND STAIRCASE - PEMBERLEY - DAY.

Mrs. Reynolds witters on with descriptions of each room as the party travel the grand staircase. Lizzie falls back as she admires the exquisite painted ceiling.

MRS GARDINER: (to Lizzie) Keep up.

93 INT. SCULPTURE GALLERY - PEMBERLEY - DAY.

Lizzie is apart from the rest of the group as she wanders through the stunning collection of marble sculptures. In the background we hear the Gardiners and Mrs. Reynolds.

MR GARDINER: Is your master much at Pemberley?

MRS REYNOLDS: Not as much as I would wish, sir, for he dearly loves it here.

MRS GARDINER: If he should marry, you might see more of him.

MRS REYNOLDS: Yes madam, but I do not know when that will be, I do not know a lady who, is good enough for him.

MR GARDINER What do you mean?

Lizzie stops, confronted by a marble bust of Darcy. They stand face to face looking at each other. Lizzie listens to Mrs. Reynolds.

MRS REYNOLDS: I've known Mr. Darcy since he was a boy. He was always a kind and generous person even then. Not everyone can see it, because he does not make a meal of it like a lot of young men nowadays. But he is the most sweet-tempered and kind-hearted man I have ever known.

Mrs. Reynolds and the Gardiners appear by her side.

MRS REYNOLDS: (cont'd) This is my master - Mr. Darcy.

MRS GARDINER: A handsome face. Lizzie, is it a true likeness of him?

MRS REYNOLDS: Does this young lady know Mr. Darcy?



LIZZIE: Only a little.

MRS REYNOLDS: And do you not think him a handsome man, Miss?

LIZZIE: Yes, yes I daresay he is.

Mrs. Reynolds moves the Gardiners on to another sculpture, but Lizzie stays, staring at Darcy's likeness.

MRS REYNOLDS: And this is his sister, Miss Georgiana. She plays and sings all day long.

We realize that in the distance we have heard music.

LIZZIE: Are they at home?

Lizzie turns to find that the Gardiners and Mrs. Reynolds have disappeared. She follows them out.

94 INT. DRAWING ROOM - PEMBERLEY - THE SAME.

Lizzie wanders into the drawing room in search of the others. The music is louder in this room. She walks to the French windows and looks out. In the bright sunlight the view of the gardens and valley beyond is exquisite. Suddenly Lizzie recognizes the tune (perhaps it is one she has played earlier - but this time it is played exquisitely). There is a door, slightly ajar, in the far corner of the room, from where the music seems to be coming. Her curiosity gets the better of her and she approaches the door. She steels herself a moment, then discreetly peeps in.

Through the gap she sees GEORGIANA DARCY, a beautiful sixteen year old, playing the piano with great fluency and passion. Captivated by the music, Lizzie stops and listens.

A MAN steps into view. Lizzie strains to see him, but he is obscured by shadows. He approaches Georgiana and puts his hands over her eyes. She immediately

stops playing and shrieks uproariously, before standing to kiss him. As they embrace, the sunlight hits his face. It's Darcy\_

He turns and sees Lizzie watching him. For a moment they both stare at each other frozen with surprise. Lizzie turns and runs across the room and out through the French windows.

95 EXT. LAWN - PEMBERLEY - DAY.

Lizzie runs across the lawn but is stopped in her tracks by Darcy's voice.

DARCY: Miss Bennet!

Darcy catches up with her. They stand, not knowing what to do.

LIZZIE: I thought you were in London.

DARCY: (stupidly) No? I'm not.

LIZZIE: No.

Another silence. Then they both speak at once.

DARCY - ELIZABETH: I came here a day early - We wouldn't have come

DARCY: - some business with my steward -

ELIZABETH: - had we known you were here

They stop. He gazes at her with great emotion.

LIZZIE: (cont'd) I'm visiting Derbyshire with my uncle and aunt.

Lizzie sounds about ten years old.

DARCY: (trying to recover) And are you having a pleasant trip?

LIZZIE: Very pleasant. Tomorrow we go to Matlock.

DARCY: Tomorrow? (disappointed). Are you staying at Lambton?

LIZZIE: Yes. At the Rose and Crown.

Another pause. She extends her hand.

LIZZIE: (cont'd) I'm so sorry to intrude. They said the house was open for visitors. I had no idea...

She shakes his hand and starts to walk away.

DARCY: May I see you to the village?

LIZZIE: Oh no! I'm very fond of walking.

DARCY: Yes. Yes, I know.

LIZZIE Goodbye, Mr. Darcy.

She hurries away. He gazes after her.

96 EXT. PATH - PEAK DISTRICT - DAY. Now she is out of-sight Lizzie collapses on a stone wall. She is utterly undone. She clutches at herself, trying to draw breath into her winded soul. A herd of cattle pass, she stands and walks in the opposite direction.

97 INT. STAIRS DINING ROOM - LAMBTON INN - NIGHT.

It's that night. Lizzie comes downstairs, for supper. And stops. Through a gap in the door to the restaurant she sees Mr. Darcy talking to her aunt and uncle.

DARCY: I shall send my carriage at noon

After a moment, Darcy leaves and Lizzie approaches the table.

MRS GARDINER: Lizzie, I've just met Mr. Darcy! Why didn't you tell us you had seen him? He's asked us to dine with him tomorrow - He was very civil, was he not?

MR GARDINER: Very civil.

MRS GARDINER: Not at all like you painted him.

LIZZIE: (stares) To dine with him?

MRS GARDINER: - there is something pleasing about his mouth, when he speaks.

Mrs. Gardiner watches Lizzie's reaction most carefully.

MR GARDINER: You don't mind delaying our journey for another day?

Lizzie shakes her head, dumbly.

MRS GARDINER: He particularly wishes you to meet his sister.

LIZZIE: His sister?

98 INT. LIBRARY AND DRAWING ROOM - PEMBERLEY - DAY.

A footman escorts Lizzie and the Gardiner's through the stupendous library., no From the drawing room, the sound of a piano playing. Lizzie is filled with trepidation; we can almost feel her heart racing. The footman opens the double doors to reveal the magnificent drawing room. Darcy is there. Darcy's sister Georgiana plays the piano. She jumps up and hurries over.

DARCY: My sister, Miss Georgiana...

They smile and bob. Georgiana is a friendly, sweet girl.

GEORGIANA: Miss Elizabeth, my brother has told me so much about you. I feel as if we are friends already.

LIZZIE: Oh, thank you.

Not knowing what to do with this information, Lizzie looks about.

LIZZIE: (cont'd) What a beautiful pianoforte.

GEORGIANA: My brother gave it to me. (smiles at him) He shouldn't have.

DARCY: Yes I should.

GEORGIANA: Oh very well then.

DARCY: She's easily persuaded, is she not?

Darcy and Georgiana smile at each other with affection.

LIZZIE: Your unfortunate brother once had to put up with my playing for a whole evening.

Georgiana turns huge innocent eyes upon Lizzie.

GEORGIANA: But he says you play so well!

Lizzie, astounded, looks at Darcy, who gives a small, rather sweet shrug.

LIZZIE: Then he has perjured himself most profoundly.

Darcy laughs.

DARCY: I said played "quite well".

LIZZIE: Quite well is not verywell. I am satisfied.

Georgiana looks between them, intrigued and aware, instinctively, of the enormous attraction between them. Darcy notices and makes an effort to be normal.

DARCY: Your uncle is fond of fishing, I hear.

LIZZIE: Yes, very.

DARCY: Can you persuade him to borrow a rod this afternoon? For the lake here is very well stocked and its occupants left in peace for far too long.

LIZZIE: That is a kindness he will never forget, Sir.

She smiles gratefully, openly and Darcy has to look away.

GEORGIANA: Do you play duets, Miss Lizzie?

LIZZIE: Only when forced.

GEORGIANA: Brother, you must force her.

Lizzie looks at Darcy - they smile at each other, a shy smile, a truce. EXT.  
DERBYSHIRE - DUSK

Darcy is driving Lizzie and the Gardiner's back to Lambton. The rugged landscape looks even more beautiful and dramatic in the dusk light. Lizzie sits up with Darcy who holds the reins, while Mr. and Mrs. Gardiner sit comfortably in the carriage. Mr. Gardiner smiles broadly at two large fish that lie beside him.'

LIZZIE: It is so beautiful up here. I will be sorry to leave.

Darcy smiles at her.

LIZZIE: (cont'd) You have been a most gracious host. I'm sure my aunt and uncle will talk of nothing else for days.

DARCY: I have recently thought a great deal about how I appear and act to others.

Lizzie looks at him, a serious last look as though she wants to record his features properly.

LIZZIE: It does you credit, sir.

99 INT. LAMBTON INN - NIGHT.

The party arrive back at the inn.

MR GARDINER: (quietly to Lizzie) What a capital fellow.

MRS GARDINER: Thank you so much Mr. Darcy.

Darcy is about to take his leave when the maid brings Lizzie a letter.

MAID: (to Lizzie) For you, madam.

LIZZIE: (delighted) It's from Jane.

She rips open the letter.

100 INT. PARLOUR - LAMBTON INN - THE SAME.

Mr. and Mrs. Gardiner are sitting, looking grim. Darcy is pacing, equally' concerned. Lizzie walks in with the letter, she tries to speak, chokes a sob and walks out again. With great difficulty, Darcy restrains himself from following her. He sits down. Lizzie comes in again. He stands up. She waves the letter about and tries to speak once more, but has to leave the room.

MRS GARDINER: Nearly.

Lizzie comes in again very quickly.

LIZZIE: No, I'm perfectly well. Truly.

She takes a deep breath. Darcy's face is a picture of tender concern. Mrs. Gardiner watches him, too.

LIZZIE: (cont'd) It is the most dreadful news. Lydia has run away - with Mr. Wickham. They are gone together from Brighton to Lord knows where. She has no money, no connections, I fear she is lost forever.

DARCY: (quietly to Lizzie) This is my fault - if only I had exposed Wickham when I should.

LIZZIE: No, it is my fault. I might have prevented all of it merely by being open with my sisters.

Mr. and Mrs. Gardiner look at each other perplexed.

MRS GARDINER: Has anything been done to recover her?

LIZZIE: Father has gone to London. But I know very well that nothing can be done. We have not the smallest hope.

DARCY: Would I could help you.

LIZZIE: Sir, I think it is too late.

MR GARDINER: I am afraid we must go at once I will join Mr. Bennet and find Lydia before she ruins the family forever.

DARCY: This is grave indeed. I will leave you. Goodbye.

Darcy pauses at the door, looks back at Lizzie and then is gone.

101 EXT. COUNTRYSIDE - NIGHT.

The Gardiner's carriage racing through the night.

102 INT. LONGBOURN - MRS BENNET'S BEDROOM - DAY.

Lizzie, Jane, Mary and Kitty are gathered around Mrs. Bennet who has taken to her bed.

MRS BENNET: Why did the Forsters let her out of their sight? I always said they were unfit to have charge of her.

MARY: (smugly) And now she is ruined.

MRS BENNET: You are all ruined. Who will take you now with a fallen sister? Poor Mr. Bennet will now have to fight the perfidious Wickham and then be killed



LIZZIE: He hasn't found him yet, Mama.

MRS BENNET: - and the Mr. Collins' will turn us out before he is cold in his grave

JANE: Do not be alarmed, mama. Our uncle is helping in the search.

MRS BENNET: Lydia must know what this will do to my nerves, such flutterings and spasms all over me. . .

It is clear Mrs. Bennet is truly suffering. Lizzie strokes her hand.

103 EXT. LONDON STREET - DAY.

Mr. Bennet walks down a busy London street, he is utterly lost. He stops and stands still against the passing pedestrian traffic. He tries to address a passer by.

MR BENNET: Excuse me.

They ignore him. He tries again

MR. BENNET: (cont'd) Excuse me I, I am looking for...

Mr. Bennet takes out a piece of paper.

104 INT. STABLES - BARRACKS - NIGHT.

Mr. Bennet Walks timidly into the stables. Steam rises off the horses, men shout as they labour. It is extremely threatening. Mr. Bennet stops at the threshold, gulps.

MR BENNET: I am. . . (his voice breaks up - he clears his throat) I am looking for a Mr. Wickham.

105 INT. UPSTAIRS AT LONGBOURN - DAY.

Lizzie and Jane are outside Mrs. Bennet's room. From inside we hear a moan.

MRS BENNET: (O.S.) We are ruined. Ruined.

KITTY: How long is this going to go on for?

LIZZIE: Don't judge her, Kitty. It is, after all, hardest on her.

They walk downstairs.

106 INT. DOWNSTAIRS - LONGBOURN - THE SAME.

Lizzie and Kitty walk into the drawing room. Jane and Mary are busying themselves.

LIZZIE: The difficulty is not knowing anything.

JANE: Look. It's Papa!

107 INT. LIBRARY - LONGBOURN - DAY. CONTINUOUS.

The girls rush into the library. Mr. Bennet slumps at his desk.

KITTY: - who is to fight Wickham and make him marry Lydia, now you've come home?

MR BENNET: For God's sake let me be! (to Lizzie) Lizzie, help me with my boots.

Lizzie pulls off his boots for him.

JANE: You suppose them to be still in London?

MR BENNET: (nods ) Where else could they be so well concealed?

LIZZIE: Oh father, I'm so sorry.

MR BENNET: It's been my own doing.

LIZZIE: You mustn't be too severe on yourself.

MR BENNET: No Lizzie. Let me once in my life feel how much I have been to blame. (wan smile) I am not afraid of being overpowered by the experience. It will pass away soon enough.

108 INT. BOARDING HOUSE - LONDON - DAY.

We move through a grotty attic corridor. Doors on either side lead to poor over crowded garrets. Children peer out at us. We reach the door we're looking for.

Inside Lydia and Wickham sit, snuggled close beside the fire in their room. They're eating a meal with relish. Giggling, Lydia feeds him a mouthful.

A knock at the door. They freeze, like naughty children.

109 EXT. GARDEN - LONGBOURN - DAY.

The girls have a letter. Kitty grabs it from Jane, Mary grabs it from Kitty, before she has a chance to open it, Jane grabs it from Mary.

JANE: It's to Papa. It's in Uncle's writing.

Mr. Bennet snatches the letter.

MR BENNET: As it is addressed to me...

He tears it open and begins to read, squinting because he has forgotten his glasses.

MR BENNET: (cont'd) He's found them.

KITTY: Are they married?

MR BENNET: (squinting at the letter) Just wait. I can't make out his script.

Lizzie snatches it.

LIZZIE: Give it to me. (she reads)

KITTY: Are they married?

LIZZIE: They will be, if father will settle a hundred pounds a year on her. That is Wickham's condition.

KITTY: A hundred pounds!

LIZZIE: You will agree to this, father?

The letter is passed around the other girls.

MR BENNET: Of course I will agree. But how much your uncle has laid on this wretched man already is anybody's guess.

KITTY: What do you mean, Father?

MR BENNET: No man in his senses would marry Lydia on so slight a temptation as a hundred a year.

LIZZIE: Ah, I see.

JANE: See what?

MR BENNET: Your uncle is very generous.

LIZZIE: Do you think it a large sum?

MR BENNET: Wickham's a fool if he takes her for less than ten thousand pounds.

JANE: Ten thousand! Heaven forbid!

110 INT. MRS BENNET'S BEDROOM TO DINING ROOM - LONGBOURN - DAY

Close on Mrs. Bennet's face as she springs out of bed. Pure, triumphant joy.

MRS BENNET: Lydia married! And at fifteen too! Ring the bell, Kitty! I must put on my things and tell Lady Lucas! Oh to see her face! And tell the servants they will have a bowl of punch!

The other Bennets are assembled.

LIZZIE: We should thank our uncle, Mama.

MRS BENNET: And so he should help! He's much richer than us, and he hasn't got any children.

Lizzie looks at her mother in perfect astonishment as she gets out of bed.

MRS BENNET: (cont'd) A daughter, married!

LIZZIE: Is that all you think about?

MRS BENNET: When you have five daughters, Lizzie, tell me what else will occupy your thoughts and then perhaps you will understand.

LIZZIE: (in desperation) You don't know what he's like.

MRS BENNET: Now where will they live? Purvis Lodge might do. Ashworth is vacant of course, but it's too far off, I couldn't be as to have her ten miles from me

MR BENNET: Before you take any of these houses, Mrs. Bennet, let us be clear. Into one house she will never be welcome.

Mrs. Bennet stares at him.

111 EXT. CARRIAGE - FRONT OF HOUSE - LONGBOURN - DAY.

Lydia's triumphant face. The cat that's got the cream. She climbs out of a carriage with Wickham. Her mother kisses her, effusively. Mr. Bennet coldly bows.

LYDIA: - and then we passed Sarah Sims in her carriage so I took off my glove and let my hand just rest on the window frame, so she might see the ring, and then bowed and smiled like anything!

Kitty shrieks with envy. Lizzie moves away, she cannot bear it. Wickham catches her eye, but she ignores him.

112 INT. DINING ROOM - LONGBOURN - DAY.

They are taking their seats for dinner. Betsy the maid has laid the food on the table. Lydia holds up her hand, to display her ring to Betsy.

LYDIA: You must all go to Brighton, for that is the place to get husbands! I hope you have half my good luck.

LIZZIE: (furious) Lydia!

Wickham looking uncomfortable. He's talking to the stony faced Mr. Bennet.

CUT TO:

WICKHAM: I've been enlisted in a regiment in the north of England, sir.

MR BENNET: (nods coldly) I'm glad to hear of it.

WICKHAM: Near Newcastle. We shall travel there next week.

KITTY: Can I come and stay with you?

MR BENNET: That is out of the question.

CUT TO:

Lydia, rattling on to Lizzie.

LYDIA: Well, Monday morning came and I was in such a fuss

LIZZIE: I don't want to hear

LYDIA: - there was my aunt, preaching and talking away just as if she was reading a sermon, she was horrid unpleasant

LIZZIE: Can't you understand why?

LYDIA: - but I didn't hear a word because I was thinking of my dear Wickham. I longed to know whether he would be married in his blue coat.

CUT TO: Mary turning to Wickham.

MARY: The north of England, I believe, boasts some spectacular scenery.

CUT TO:

Lydia burbling on, to a stony-faced Lizzie.

LYDIA: - and then my uncle was called away from the church on business and I thought - who is to be our best man if he doesn't come back? Lucky he did come back or I would have had to ask Mr. Darcy

LIZZIE: (stares) Mr. Darcy?

LYDIA: (claps her hand to her mouth) I forgot! I shouldn't have said a word!

LIZZIE: Mr. Darcy was at your wedding?

LYDIA: (whispers) He was the one that discovered us! He knew where to find Wickham, you see. (hisses) But don't tell anyone! He told me not to tell!

Lizzie stares at her. Darcy at her wedding?

LIZZIE: Mr. Darcy?

LYDIA: Oh stop it, Lizzie. Mr. Darcy's not half as high and mighty as you, sometimes.

113 EXT. YARD - LONGBOURN - DAY.

Lydia, croquet mallet in hand, drags her new husband across the lawn. Kitty follows.

LYDIA: Come on, Wickham! You've got to play.

KITTY: Yes, come on!

Wickham has the look of a trapped man. His eyes flicker between the girls with a slightly panicked rhythm.

Lizzie comes into the garden, looking for her younger sister: Wickham detaches himself and comes over to her. A rueful smile.

WICKHAM: I hope we can be even better friends, now we're brother and sister.

An attempt at a twinkling smile, but Lizzie is now immune to his charm. She nods, briefly.

WICKHAM: (cont'd) I hear you visited Pemberley. My dear old home.

LIZZIE: (nods ) I met Mr. Darcy's sister.

WICKHAM: (a beat) Did you like her?

LIZZIE: Very much. (looks at him) We found a great deal to talk about.

A beat. Wickham looks deeply uneasy. He bows and leaves. Lizzie hurries up to Lydia and draws her aside.

LIZZIE: (cont'd) (low voice) Why was Mr. Darcy there?

LYDIA: I'm not supposed to tell.

Lizzie abandons her pride. She takes Lydia's hand.

LIZZIE: Please, Lydia! Please, please tell me.

LYDIA: Because he paid for it.



LIZZIE: (stares) For what?

LYDIA: (carelessly) The wedding, Wickham's commission. Everything.

LIZZIE: Everything?

KITTY: (calls) Lydia! It's your turn!

Lydia moves to go.

LYDIA: People kept saying Wickham owed them money, it was so tedious. So Darcy settled his debts but I don't really like him, do you?

Lizzie pulls her back.

LIZZIE: Why? Why did he do it?

LYDIA: (shrugs) I don't know, do I? Anyway you're not to tell because it's supposed to be our uncle who paid, and he wouldn't have minded paying, either, because I'm his favorite.

She leaves. Giggles and shrieks from the other girls. Lizzie looks blank with shock.

114 EXT. BINGLEY'S HOUSE - MAYFAIR - DAY.

Close on Darcy's grimly determined face. Drawing back, we see that he is walking down a street in Mayfair. Mr. Bingley emerges from his front door, carrying a silver topped cane.

CUT TO:

Mr. Darcy and Bingley talk in earnest as they walk along the street. Bingley looks stunned by what Darcy is relaying to him. We witness the dumbshow of Darcy confessing that he has wronged Jane Bennet.

115 INT. DINING ROOM/HALL - LONGBOURN - DAY.

Lydia and Wickham are leaving. Mr. Bennet stands at a distance. Mrs. Bennet sobs as Giles takes out the luggage.

MRS BENNET: Write to me often, my dear!

WICKHAM: (to Lizzie) I hope we'll have the pleasure?

He smiles winningly. Lizzie just looks at him. His smile falters and he turns into the carriage.

LYDIA: Married women never have much time for writing. My sisters may write to me! They'll have nothing else to do.

MRS BENNET: Oh there is nothing so bad as parting with ones children! One seems so forlorn without them.

Mrs. Bennet is genuinely bereft. Lizzie is about to say something but thinks the better of it and instead, gives her mother a hug.

116 EXT. MERYTON VILLAGE - DAY.

Lizzie and Jane are out shopping with their mother and sisters. Their housekeeper, Mrs. Hill, comes out of the butchers shop.

MRS HILL: Did you hear the news, madam? Mr. Bingley is returning to Netherfield.

A stunned silence. Lizzie glances at Jane. She drops her eyes.

MRS BENNET: Mr. Bingley?

Mrs. Hill indicates a woman in the butcher's shop.

MRS HILL: Mrs. Nichols is ordering a haunch of pork, for she expects him tomorrow.

MRS BENNET: Tomorrow? (recovering) Not that I care about it. Mr. Bingley is nothing to us and I'm sure I never want to see him again. (moves away) No, we shall not mention a word about it. (comes back to Mrs. Hill) Is it quite certain he is coming?

MRS HILL: Yes, madam. I believe he is alone, his sister remains in town.

MRS BENNET: Hm. Why he thinks we should be interested, I have no idea. Come along, girls.

Their mother goes into the draper's shop. Jane pauses at the threshold.

JANE: It's all right, Lizzie. I'm just glad that he comes alone, because then we shall see less of him. Not that I'm afraid of myself, but I dread other people's remarks.

A brave smile. Lizzie is not convinced. They go into the shop.

117 EXT. LONGBOURN -DAY. Mr. Bingley rides towards Longbourn, a look of slight trepidation in his eyes. Darcy now comes into view riding along side him. They cross the moat bridge.

118 INT. DRAWING ROOM - LONGBOURN - DAY.

Mary is practicing her scales. Jane and Lizzie are sitting at their work, with their mother. Kitty rushes in.

KITTY: He is here! He is here, he's at the door! Mr. Bingley!

MRS BENNET: Oh my goodness! Everybody behave naturally.

Jane completely freezes. Everybody else goes into a fluster.

MRS BENNET: (cont'd) Whatever you do, do not appear -overbearing.

Kitty looks out through a window.

KITTY: Look. There's someone with him. Mr. what's-his-name. The pompous one from before.

Lizzie looks through the window at Darcy, her heart leaps to her mouth.

MRS BENNET: Mr. Darcy indeed! The very insolence of it. What does he think of coming here?

Lizzie returns to her seat, Mrs. Bennet hurries over to Jane and pinches her cheeks.

JANE: Mama!

MRS BENNET: (to Mary - who is still playing) Stop that racket and sit down! Find yourself some work! Oh Lord. I shall have a seizure, I'm sure I shall.

They sit there, frozen, pretending to sew. The drawing room door opens and Mrs. Hill shows in the two men. They bow. Bingley smiles warmly at Jane, who blushes. Lizzie glances at Darcy. His face is strained. Mrs. Bennet is all smiles for Bingley. She ignores Darcy.

MRS BENNET: (cont'd) How very glad we are to see you, Mr. Bingley! There are a great many changes since you went away. Miss Lucas is married and settled. And one of my own daughters too, you will have seen it in the papers though it was not put in as it ought to have been. Very short, nothing about her family.

BINGLEY: (smiles) I did hear of it, and offer my congratulations.

MRS BENNET: - but it's very hard to have my Lydia taken away from me. Mr. Wickham has been transferred to Newcastle, where ever that is. Thank heaven he has some friends.

Mrs. Bennet shoots a frosty glance at Mr. Darcy. This is more than Lizzie can bear.

LIZZIE: Do you hope to stay long in the country, Mr. Bingley?

BINGLEY: Just a few weeks. For the shooting.

MRS BENNET: When you have killed all your own birds, Mr. Bingley, I beg you will come here and shoot as many as you please.

MR BINGLEY: Thank you

MRS BENNET: - Mr. Bennet will be vastly happy to oblige you, and will save all the best of the covies for you.

MR BINGLEY: Excellent.

LIZZIE: Are you well, Mr. Darcy?

DARCY: Quite well, thank you.

LIZZIE: Well, I hope the weather stays fine, for your sport.

DARCY: I return to town tomorrow.

LIZZIE: (a pause) So soon? MRS BENNET : My Jane looks well, does she not?

Mr. Bingley stands up abruptly.

BINGLEY: She does indeed. Well, I must be going, I suppose. Darcy

Darcy cannot quite believe it. He gives Bingley a harsh stare, Bingley has not completed his task.

BINGLEY: (cont' d) It was very pleasant to see you all again. Lizzie, Miss Jane..

Bingley can almost not bear to look Jane in the eye as he acknowledges them all very briefly and bolts for the door. Mrs. Bennet fusses around him.

MRS BENNET: You must come again. For when you were in town last winter you promised to take a family dinner with us. I have not forgot you see. At least three courses.

Bingley and Darcy take their leave, leaving the Bennets sitting in silence all looking at once another. Kitty is fit to burst out laughing, Lizzie and Jane horrified by the awkward visit.

119 EXT. THE LANE - NEAR LONGBOURN - THE SAME.

Bingley is pacing backwards and forwards in despair muttering to himself. Darcy looks at him in extreme frustration.

DARCY: What were you thinking of?

It's as if Bingley has not heard. He keeps pacing up and down.

120 INT. DRAWING ROOM - LONGBOURN - DAY.

The family is now spread around the room. Kitty's at the window. Jane and Lizzie are sat close on a sofa. Mrs. Bennett muttering things like "most peculiar" to anyone who'll listen. Mary plinking out a dreary arpeggio or two.

JANE: Well, I'm glad that's over. We can now meet as indifferent acquaintances.

LIZZIE: (laughing) Oh yes?

JANE: You cannot think me so weak as to be in danger now.

LIZZIE: I think you are in great danger of making him as much in love with you as ever.

JANE: I'm sorry, though, that he came with Mr. Darcy.

LIZZIE: Don't say that.

JANE: Why ever not?

Lizzie looks at her sister in anguish.

LIZZIE: Oh Jane, I have been so blind.

JANE: (stares) What do you mean?

The door bell rings.

KITTY: (at the window) It is him. He's back. He's come again.

A stunned reaction.

CUT TO:

Everyone has regained the same positions. They hear Bingley's voice at the door and he comes, for once, absolutely in control of his facial colouring.

BINGLEY: I know this is all very untoward, but I would like to request the privilege of speaking to Miss Jane

They all look at him. He stands his ground, takes another deep breath and continues steadily.

BINGLEY :(cont' d)- alone.

MRS BENNET: Everybody to the kitchen. Immediately. Except you, Jane, of course. Oh, Mr. Bingley. It is so good to see you again so soon.

She ushers everyone out, not before squeezing Jane's hand. Now Jane and Bingley are alone.

BINGLEY: First. I have to tell you that I have been an unmitigated and comprehensive ass.

Jane starts to speak but Bingley steps towards her and she stops.

CUT TO:

121 INT/EXT. HALLWAY - LONGBOURN - THE SAME. Mrs. Bennet, Kitty, Mary and Mr. Bennet are all jostling for a position at the door in order to overhear events inside.

MARY: Sssshhh!

Lizzie is apart from her family. She cannot bear to be there. She walks down the corridor and out of the house into the garden. Through a window she sees Bingley on one knee, her eyes fill with tears as she walks away from the house.

122 INT. DRAWING ROOM -LONGBOURN - THE SAME.

Bingley looks at Jane, desperately worried. A pause.

JANE: Yes. A hundred times - yes.

Mrs. Bennet and the girls throw open the double doors to the drawing room and come crashing in. Bingley and Jane beam at them.

MRS BENNET: Thank the Lord for that. I thought it would never happen.

123 EXT. GARDEN - LONGBOURN - THE SAME.

Lizzie is sits under a tree. It seems the only sensible thing to do.

124 EXT. COUNTRYSIDE - OVER LOOKING LONGBOURN - THE SAME.

Darcy looks down at Longbourn.

125 EXT/INT. BEDROOM'S - LONGBOURN - NIGHT.

Through a window we see Mrs. Bennet lying in her bed, while Mr. Bennet lies, fully clothed on top of the bed covers.

MR BENNET: I am sure they will do well together, their tempers are much alike. They will be cheated assiduously by their servants, and be so generous with the rest, they will always exceed their income.

MRS BENNET: Exceed their income? He has five thousand a year! I knew she could not be so beautiful for nothing.



Mr. Bennett looks at her with great affection and with perhaps a memory of the great beauty she once was. She doesn't notice.

The camera moves from Mrs. Bennet's bedroom window to Mary's window - where we see Mary reading a corrective book out loud to Kitty - then from her window to Lizzie and Jane's.

126 INT. LIZZIE & JANE'S BEDROOM - NIGHT.

Jane and Lizzie lie in bed.

JANE: Can you die of happiness? You know, he was totally ignorant of my being in town last spring!

LIZZIE: How did he account for it?

JANE: He thought me indifferent!

LIZZIE: Unfathomable.

JANE: No doubt poisoned by his pernicious sister.

LIZZIE: Bravo! That is the most unforgiving speech you've ever made.

JANE: Oh Lizzie, if I could but see you so happy. If there were such another man for you!

There is a noise outside.

LIZZIE: Perhaps Mr. Collins has a cousin. It's no less than I deserve.

What is that?

More noise, it sounds like a carriage, then aloud banging on the door downstairs. The girls look at each other.

127 INT. DOWNSTAIRS - LONGBOURN - NIGHT.

Mr. Bennet, Mrs. Bennet and the girls lit by only candles have gathered. The door bangs again.

MARY: Maybe he's changed his mind.

Timidly, Mr. Bennet opens the door revealing a baleful looking Lady Catherine de Bourgh. Everyone gasps.

LIZZIE: Lady Catherine!

Lady Catherine does not acknowledge her, but comes in uninvited, inspecting the assembled company of aghast Bennets. She waves a dismissive hand towards the girls.

LADY CATHERINE: The rest of your offspring, I presume.

MRS BENNET: All but one, the youngest has been lately married your ladyship. And my eldest was only proposed to yesterday afternoon.

LADY CATHERINE: You have a very small garden, madam.

MR BENNET: (tentatively) Could I offer you a cup of tea perhaps, your Ladyship?

LADY CATHERINE: Absolutely not! I must speak to Miss Elizabeth alone, as a matter of urgency.

The Bennets all look at each other, bewildered by this strange turn of events.

128 INT. DRAWING ROOM - LONGBOURN - NIGHT.

Lizzie leads the way into the drawing room - holding a candle. Lady Catherine walks in. The door closes behind them. Lizzie puts the candle down on a small table. They sit, facing each other.

LADY CATHERINE: You can be at no loss, Miss Bennet, to understand why I am here.

Lit only by the oil lamp Lady Catherine resembles a flickering ghoul.

LIZZIE: Indeed you are mistaken. I cannot account for this honour at all.

LADY CATHERINE: Miss Bennet, I warn you, I am not to be trifled with. A report of a most alarming nature has reached me that you intend to be united with my nephew, Mr. Darcy.

Lizzie stares at her, amazed.

LADY CATHERINE (cont'd) I know this to be a scandalous falsehood, though not wishing to injure him by supposing it possible, I instantly set off to make my sentiments known.

Lizzie's spirit rises within her.

LIZZIE: If you believed it impossible, I wonder you took the trouble of coming so far.

LADY CATHERINE: To hear it contradicted, Miss Bennet.

LIZZIE: (coolly) Your coming here will be rather a confirmation, surely, if indeed such a report exists. LADY CATHERINE: If? Do you then pretend to be ignorant of it? Has it not been industriously circulated by yourself?

LIZZIE: I have never heard of it.

LADY CATHERINE: And can you declare there is no foundation for it?

LIZZIE: I do not pretend to possess equal frankness with your ladyship. You may ask the questions, which I may not choose to answer.

LADY CATHERINE: This is not to be borne. Has my nephew made you an offer of marriage?

LIZZIE: Your Ladyship declared it to be impossible.

LADY CATHERINE: Let me be understood. Mr. Darcy is engaged to my daughter. Now what have you to say?

LIZZIE: Only this - if that is the case you can have no reason to suppose he will make an offer to me.

LADY CATHERINE: Oh, obstinate girl! This union has been planned since their infancy. Do you think it can be prevented by a young woman of inferior birth and whose own sister's elopement resulted in the scandalously patched-up marriage, only achieved at the expense of your uncle? Heaven and earth, are the shades of Pemberley to be thus polluted? Now tell me once and for all, are you engaged to him?

LIZZIE: I am not.

LADY CATHERINE: And will you promise never to enter into such an engagement?

LIZZIE: I will not. And I certainly never shall. You have insulted me in every possible way and can now have nothing further to say. I must ask you to leave immediately. Good night.

Lizzie throws open the door, revealing the family outside.

LADY CATHERINE: I have never been thus treated in my entire life.

Lady Catherine storms past the family and out into the night. Lizzie is standing shaking with the excitement of having stood so firmly up for herself.

MR BENNET: Lizzie, what on earth is going on?

LIZZIE: Just a small misunderstanding.

She walks past them to bed.

MRS BENNET: Lizzie!

LIZZIE: For once in your life. Just leave me alone.

Everyone looks shocked by Lizzie's reaction.

129 INT. LIZZIE & JANE'S BEDROOM - LONGBOURN - NIGHT.

Jane is fast asleep, Lizzie more awake than she's ever been. She quietly climbs out of bed and creeps out of the room.

130 INT. KITCHEN - LONGBOURN - THE SAME. Lizzie sits at the table in her nightie, her father's great coat slung around her shoulders. The candle gutters out. She looks out at the green dawn.

131 EXT. LONGBOURN - DAWN.

Lizzie creeps out into the garden and wanders through the early morning mist, as the sun starts to rise.

132 EXT. COUNTRYSIDE - THE SAME.

Lizzie has lost track of herself and is walking beyond the Longbourn grounds. The mist is starting to evaporate and through the departing strands she sees a figure emerging. She stops, suddenly conscious of herself and frightened. Then she realizes it is Darcy - unshaven, red-eyed, slightly wild looking - but still Darcy.

They both stop and stare at each other for a second.

LIZZIE: I couldn't sleep

DARCY: Nor I. My aunt?

He stops, looking wretched.

LIZZIE Yes. She was here.

DARCY: How can I ever make amends for such behavior?

LIZZIE: After what you have done for Lydia and for all I know, for Jane also, it is I who should be making amends.

Darcy looks at her for one deep moment.

DARCY: You must know - surely you must know, that it was all for you.

Lizzie is still as stone.

DARCY: (cont' d) You are too generous to trifle with me. I believe you spoke with my Aunt last night, and it has taught me to hope as I had scarcely allowed myself before. 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 forever.

Lizzie is silent.

DARCY: (cont'd) If, however, your feelings have changed. .

Darcy looks at her. Something in her eyes gives him confidence.

DARCY: (cont' d) I could, I would have to tell you, you have bewitched me body and soul and I love and love and love you. And never wish to be parted from you from this day on.

Lizzie looks at him very serious, very simple.

LIZZIE: Well, then.

Darcy takes a step towards her, one hand stretched out. Lizzie takes hold of his fingers.

LIZZIE: (cont'd) You're cold.

She kisses his thumb. He sweeps her into his arms on a sound that's half a laugh, half a sob.

133 INT. DRAWING ROOM - LONGBOURN - MORNING.

The place is in an uproar. Jane, Mary, Kitty, Mr. and Mrs. Bennet are all gathered, fretting terribly about Lizzie's whereabouts. Through a window we see Lizzie lead Darcy along the duck board plank across the moat. Lizzie enters the house, everybody starts.

MRS BENNET: Lizzie, where have you been? We thought something had happened to you.

Darcy follows Lizzie in.

MRS BENNET: (cont'd) Mr. Darcy! What on earth are you doing here?

Lizzie takes Mr. Darcy's hand.

LIZZIE: Mr. Darcy has come to speak with Papa.

Everyone is stunned.

134 INT. HALLWAY LIBRARY - LONGBOURN - DAY.

Lizzie paces outside the door of the library, waiting. After a while Darcy emerges, he gives Lizzie the briefest of smiles and leaves the door open. Lizzie walks in. Her father is in a state of shock.

MR BENNET: Lizzie, are you out of your senses? I thought you hated the man.

LIZZIE: No, Papa.

MR BENNET: He is rich, to be sure, and you will have more fine carriages than Jane. But will that make you happy?

LIZZIE: (uncomfortable) Have you no other objection than your belief in my indifference?

MR BENNET: None at all. We all know him to be a proud, unpleasant sort of fellow, but this would be nothing if you really liked him.

LIZZIE: (tears in her eyes) I do like him! (with passion) I love him! He's not proud. I was wrong, entirely wrong about him. You don't know him, Papa.. if I told you what he's really like. What he's done.

MR BENNET : What has he done?

CUT TO: 135 EXT. GARDEN - LONGBOURN - THE SAME. At a window Mrs. Bennet and the girls watch as Darcy, in an agony, paces up and down the lawn. He looks at the library window.

CUT BACK TO: 136 INT. LIBRARY - LONGBOURN - THE SAME.

Mr. Bennet stares at his daughter.

MR BENNET: Good Lord. I must pay him back.

LIZZIE: (shakes her head) No, you mustn't tell anyone! He wouldn't want it. (pause) We misjudged him, me more than anyone. In every way, not just in this matter. I've been nonsensical. He's been a fool! About Jane, about so many things. Then so have I... (breathless pause) You see, he and I are so similar.. .we're both so stubborn. . . (shaky laugh) Oh Papa. . .

Mr. Bennet gazes at his daughter. He still can't quite take it in.

MR BENNET: You do love him, don't you?

LIZZIE: (nods) Very much.

He looks at her earnestly, searching her face. He loves his daughter very deeply. What he sees leaves him in no doubt.

MR BENNET: I cannot believe that anyone can deserve you, but it seems I am over-ruled. So I heartily give my consent.



Lizzie jumps up and puts her arms around him.

MR BENNET: (cont'd) I could not have parted with you, my Lizzie, to any one less worthy.

LIZZIE: Oh thank you!

She starts to rush out.

MR BENNET: (calls out after her) And if any young men come for Mary or Kitty, send them in, for I am quite at leisure.

137 EXT. PEMBERLEY - DUSK.

We see a man's greatcoat walking away from camera and WIDEN to reveal Lizzie's hair caught up in the collar of the coat as she turns to someone with a heart-stopping smile.

WIDEN FURTHER to reveal Darcy at her side, in night-shirt and breeches, both of them looking as though they've just flung themselves out of bed... which is precisely the case.

We follow as Darcy helps Lizzie clamber onto a fallen tree which they both sit astride, bare feet swinging, looking alternatively at the amazing views of Pemberley and each other.

DARCY: And how are you today, my dear?

LIZZIE: Very well, only I wish you would not call me "my dear".

DARCY: Why?

LIZZIE: It's what my father always calls my mother when he's cross about something.

DARCY: What endearments am I allowed?

LIZZIE: Let me think. Lizzie for everyday. My Pearl for Sundays and Goddess Divine - but only on special occasions.

DARCY: And what shall I call you when I'm cross? Mrs. Darcy? LIZZIE: (suddenly serious) Oh no. You can only call me Mrs. Darcy when you are entirely and perfectly and incandescently happy.

He takes her face between his hands.

DARCY: And how are you this morning Mrs. Darcy?

Lizzie smiles as he kisses every inch of her face and in between each kiss, murmurs "Mrs. Darcy".

## CURRICULUM VITAE

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