

## Representation of Females in *Pride and Prejudice* & *Bride and Prejudice*

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### Key Words

- Post Colonialism
- Western and Eastern Traditions
- Orient
- Occident
- Us and Them

### Abstract

*This paper examines application of 'us' and 'them' by considering it a postcolonial representation of binary opposition in the two films: Joe Wright's "Pride and Prejudice" and Gurinder Chadha's "Bride and Prejudice". It explores the notion of Postcolonial theory that has partitioned the female class of both selected movies into divergent sections. Generally, though not particularly, these two films present the notion of 'us' and 'them' but in a developed form that has been referred to as the lower and the higher classes and are more valuable in their role of constructing the Postcolonial atmosphere. However, keeping in mind the nature of research, qualitative content analysis is chosen as a research method with the close reading of Joe Wright's "Pride and Prejudice" and Gurinder Chadha's "Bride and Prejudice" including and by applying Said's notion of 'Us' and 'Them' as a theoretical framework. With such an application, visual and auditory elements including content, Indian tradition of hospitality and pecking order appear as the binary attributes of 'us' and 'them'. The paper is concluded by showing the attributes of 'Us' and 'Them' which are assigned to the female class in both selected movies.*



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## 1. Introduction

The present study discusses illustration of *us* and *them*, restricting the notion to feminine characters. The motivation for the study is derived from Edward Said's *Orientalism* that would be referred time and again throughout this paper. Said's ideas about edifice of binary of *us* and *them* is suitable for this study as his views on how positive characteristics are assigned to *us* and numerous traits are fixed into the minds of Orientals to create a negative impression of *them*. The notion of "us" signifies the Western class with a high status and on the other hand 'them' presents the oppressive class that, basically, are the Eastern with their inferior attributes. Edward Said explains this notion of 'us' and 'them' with reference to his theory of 'Orientalism' in which 'the outcome of Orientalism is the building on a binary opposition between Occident and Orient' Niazi, and Ghaforian, (2011). It determines this research endeavor quite substantial in the given context where the individuals of developing countries are still wobbling from the effects of colonization.

Films are considered as a source of entertainment in which the viewers are taken into a realm which is far away from reality and the viewers are provided an opportunity to escape into a world where they can get rid of harsh realities of life. This source of communication is the most effective and strong source to facilitate the people that's why they desire to watch movies as their prime preference According to Turner (2006), cinema positions itself as a social practice between the story, scenes and characters and the viewers as well. Large volume of work has been done in connection with colonialism. In this respect, ideas of Said, Chakravorty Spivak and Bhabha are not new for the learners and investigators of academia. This has paved a great way to the research in literature with specific concern to manipulative representation of different genders in numerous societies. Said in his book *Orientalism* writes about the 'Middle East being constructed as the 'Orient' by French intellectuals of the eighteenth and nineteenth centuries' (Said, p. 40).

The present endeavor focuses on two films which have been discussed with post-colonial perception. One of these was designed by British director and the other by a British citizen, who possessed his relationship with an Indian lineage and was born in Africa. This reality independently initiates a plethora of perspectives on the depiction of characters and storyline of selected movies. For particular purpose of the study, scholars chose the up-to-date version of the movie directed by Joe Wright. The present research concentrates on investigating the manipulative role of languages, and it attempts to tackle with Said's idea of the division of female society into *us* and *them*. According to the postcolonial perspective 'us' refers to the Western norms and traditions that are superior whereas 'them' highlights the inferior attributes of the Eastern culture. Since the parameters of this study are confined with regard to time and space, one objective and hence one research question suffice to highlight this research.

### 1.1. Research Objective

- To determine the traits allocated to feminine gender when they are portrayed as *us* and *them*?

### 1.2. Research Question

- What traits are allocated to feminine gender when they are portrayed as *us* and *them*?

## 2. Literature Review

Edward Said's notion of Othering motivated the critics and scholars to present different opinions. In this regard, numerous scholars have discussed this notion as a creation of communal identities whereas several others highlighted the matters of group socialization. Similarly, some others probed the formation of whiteness versus blackness, especially in terms of racism. Edward Said presented the same idea which studies relative gender roles of diverse groups of societies. In this way, the major objective of current study is to investigate and examine the stated role of women with theory of Othering in two selected movies. Making this type of inquiry, the objective is to examine Said's hypothesis of Othering that can create a clear-cut distinction between the assigned traits to both the *white* and the *brown* female classes.

Keeping in view, Said's theory of Othering, it is pertinent to mention that understanding of power relations with respect to the discourse produced in postcolonial era performs a crucial role. Significant assemblage of literary intellectuals including Moosavinia, Niazi, and Ghaforian (2011) illustrate Said's view of Othering in a particular matrix. In this regard, they highlight importance of correlation between knowledge and power which facilitates Orientalists and European officials to reimpose colonialist supremacy. Moreover, they differentiate between two different classes by classifying them as *us* and *them* where the former belongs to the West and the latter correlates with East. There are numerous categories that signify these binaries, formulate a distinction, like natives and non-natives, whites and blacks, Indians and Anglo-Indians, familiar and stranger, civilized and un-civilized, European and Asian, the *us* and *them*, and the Self and the Other (Ghaforian, 2011).

Dervin (2012) focused on the idea of reconceptualization of identity and culture which represents formation of stereotypes including the self and the other which make differences. He elaborated significant role of Othering with respect to distinct ethnic identities. He highlighted the matter of lower classes portraying the traits of ruling class which again determines the attention on exhibiting the accolade between upper and lower classes. Further, he highlighted the impacts of racial identities exerted on individual psyche. The disparity between stereotypical identity and the self is fairly noticeable in the endeavors of Dervin. Though, his argument orbits around common matters of two distinct sections of society as well as on the gap between two natural factions i.e. men and women.

Dervin's (2012) investigation evidently signifies variance between the concepts of culture, identity, self and Othering. Bringing the ideas of Moosavinia (2011), and Dervin (2012) into consideration, it confirms his accord that significance of discourse to constitute social identities is reasonably common. His theory cites manipulative ways that are analogous to present research and hence, identifies the role of discourse in establishing various identities. Nevertheless, what is the most noteworthy fact in Dervin's (2012) presentation is that he significantly encompasses the entire classes of a society. On the other hand, the distinctiveness of present research is that it is delimited specifically to the depiction of women and not any other class biological or sociological one. Further, he views the ethnic individuality as an ascription of the accumulation of attributes to the specific populations.

Jovchelovitch's (1999) claimed that the notion of truth about human world lies in the form of representation. In other words, there is no other sense of truth on human world without its linguistic manifestation. The fusion of Dervin's concept distinguishes the peripheries of identity creation. For example, visual or tangible, is a demonstration in the shape of an idea or image. Simply, it can be said that Dervin (2012) presented the

idea of representation used in establishing social identities which is apposite to this research study. In addition, distinct characteristics of the same character related to various groups, makes a distinction between higher and lower social strata of the same character. Selecting female characters, especially the character of Elizabeth, present research study investigates two different racial and social backgrounds, the one as British and the other as Indian.

Rojas (2012) presented evaluation of five different film versions of *Pride and Prejudice*. Moreover, *Bride and Prejudice* (2004) was directed by Chadha, and the association of all these to the novel *Pride and Prejudice* by Jane Austen. Rojas (2012) adaptation theory in her thesis focused on three significant sections including start, middle and end of the novel and highlighted the fact how issue of class and society had been represented through the characters. Wenzelova (2010) evaluated Post-colonial Rewriting of Master Texts using Said's theory of Othering focusing on egalitarianist and colonist viewpoints of slavery, mental health of women, and financial, racial and personal issues as well.

As a result of analysis, it was found that the notion of *othering* existed between female and male social classes. Male class was dominant and had the power of dealing with female class. Moreover, life standards of female class presented them as a lower human being which did not need the subtleties of care and could be dealt with any way. Such concept of Othering showed a difference between both the classes, separating them into two different categories. One such class was represented as *us* and the other as *them*. But again, in the research of Wenzelova (2010) the gap of studying the presentation of female class and to represent this presentation in terms of binary oppositions.

This research study probes to demonstrate the single most perspective of Said's theory which would be supportive for the learners to comprehend his views about the idea of Othering, especially on the notion of *us* and *them*, hence, illustrating the traits which are given to feminine gender. This endeavors to probe into the investigation of films which not only provide enjoyment, it also comprises in-depth thoughts and considerations for researchers of discourse studies. Major aim of such study is to examine and create awareness regarding the concept of Othering in feminine gender based upon the selected films.

### 3. Research Methodology

This study investigates the postcolonial representation of binary opposition in the selected movies. Keeping in mind the nature of research, qualitative content analysis is chosen as a research method with the close reading of the selected movies. Said's notion of 'Us' and 'Them' has been used as theoretical framework to explore the attributes of 'Us' and 'Them' which are assigned to the female class in both selected movies.

The current study uses qualitative Content Analysis, a research methodology applied for individual interpretation on the content of literary text data through systematic classification process of coding and identifying themes or patterns (Hsieh & Shannon, 2005). This technique is mostly used to analyze the qualitative data. Among major social sciences analysts, it is a trustworthy method which helps researchers representing a systematic and independent means of describing and defining any social phenomenon (Stemn, 2020). Qualitative content analysis (QCA) is consisted of inductive and deductive ways of evaluation. Both these ways of analyses are comprised of three phases including preparation, organization, and reporting of results. In

deductive preparation phase, the investigator accumulates appropriate required data for application of qualitative content analysis. Second phase is organization stage which incorporates open coding, creating categories, and abstraction (Elo & Kyngäs, 2014, p. 109). On the other hand, “In deductive content analysis, the organization phase entails classification matrix advancement, whereby all the data are evaluated for subject matter and coded for correspondence to or illustration of the recognized groups (Polit & Beck, 2004, p. 212). In the reporting phase, results are portrayed by the subject matter of the classifications unfolding the occurrence utilizing a designated methodology (either deductive or inductive). QCA is comprised of subsequent phases containing data collection method, selection stratagem, assortment of apposite element of examination, reliability of organization phase in content analysis study, reporting phase from the viewpoint of content analysis dependability, reporting results, reporting the analysis process (Polit & Beck, 2004, p. 212). These steps have been followed in the current study depending upon the theoretical framework of Edward Said (2003).

### 3.1 Theoretical Framework

The study investigates the hypothetical intuitions from Said’s opinions regarding ‘othering’ in *Orientalism*. In *Orientalism*, Said has explained notion of “us” and “them”. *Us* according to Said, defines the Western class and their superior status whereas *them* explicates the inferior class of the Eastern region. Said refers this notion of *us* and *them* with the concept of ‘colonialist and colonized’ where he says that “the other is everything that lies outside of the self. The self is the familiar (Europe, the West, *us*) and the other is strange (Orient, the east, *them*)” (Niazi, Ghaforian, 2011). Elaborating the idea of Europeans and the Orient, Said pronounces that the Europeans, primarily the British and the French, fashioned the idea of Orient through their debate. The Orient has continually been a manipulative structure constructed as a binary to Europe. It has never been a substantial or real but always a manipulative entity. Said divulges that it is incredible to comprehend European society without examining treatise because discourse is a formidable source of generating individuality.

So, Said’s notion, throughout his presented theory, revolves around binary oppositions of masters and slaves where the discourse has played a vital role in the construction of Othering. Said illustrates that identity creation is an intentional procedure through several discursive patterns. This intentional development forms the binaries of master and slave. One is the ruler, possessing all the rights of authorities and power as dominant, while others are slaves deprived of all privileges like subordinate distinction. Thus, discursive power also makes a difference among the different patterns of female class. Following the authority of discourse presented by Said, following study aims to make a distinction between the representations of females in both the movies.

## 4. Data Analysis, Discussion, and Interpretation

The researchers have selected the movies, “*Pride and Prejudice* and *Bride and Prejudice*” for analysis by converging on Said’s beliefs involving the notion of *us* and *them*. In this respect, text of the selected movies has been utilized as a discourse to be examined relatively with particular significance to female class. Conversations, movements, background setting, costumes and some other chosen characteristics, are going to be focused in order to represent Said’s arguments about ‘us’ and ‘them’. The special focus has also been on contextualizing different interpretations and conversations by the specified characters. “They can be measured as to how accurately

they tell the truth about reality” elaborates McKee, during his views regarding analysis of any discourse (McKee, 2009, p. 16). Nevertheless, the main objective of evaluating these two movies is to explore the accolade of *othering* in female class. The current study answers the set research question by using Edward Said’s concept of ‘othering’ with the help of content analysis.

As stated earlier, this work has focused on depiction of female gender as *us* and *them* both in the selected movies. These two movies are Hollywood performances where Kiera Knightly played the role of white Elizabeth in the relevant movie while Aishwarya Rai played the identical role as brown Elizabeth in the concerned movie. The females in the former film are representative of ‘us’ as are superior in their certain characteristics and on the other hand, the women in the latter film refer to ‘them’ as they represent “a binary opposition between Occident and Orient” (Moosavinia, Niazi, Ghaforian, 2011, p. 15). These movies display females as representative of different ranks which is distinguished by deploying theory of othering presented by Said.

Visual elements enhance the expression of beauty or sign and symbol managed in a film including the subject matter. Here, the discussion, is delimited to dresses containing bonnets, garlands, elegant gowns, scarves and their flair of wearing costumes. Then, it includes the demonstration of food in addition to natural location or setting; and fashion with Indian ritual of welcome and pecking order. The function of costume design is to provide physical and emotional support to every actor through clothing. The costumes of female characters expose their different status. This is what Edward Said refers as “an uneven exchange with various kinds of power” where a distinction is visible between dresses of the orient and of the occident (Said, 2003).

In film making, the setting of physical location is of prime importance because it precisely connects to its worth, budget, funds, and reserves. It is related to geographic environment of a place. In this respect, *Wright’s* movie was set in England and Chadha’s film, had been set in India. Distinct locations represent different appearances and status. Certainly, the notion of *othering* comes into existence with difference of physical location and setting. For example, Nether-field and Pemberley in Derbyshire, Hertfordshire in England and Amritsar Goa and Chandigarh in India show the same scene, but these locations establish different standards for each class. The current research explores concept of othering in female characters with the help of physical location and setting by concentrating on exactly how female gender is characterized in various parts of the world, for example, in England and in India. This also gives value to the female class, that is assigned to them in their families and society through the representative movies.

One important instance of Physical location is the house of Elizabeth Bennet, which is replete with pendulous lamps, photographs of various scholars, nightlight lanterns, natural landscapes, inventive work on fixtures and various kinds of relics. There are balconies and hallways, distinct rooms involving feasting room, warehouse, resting room, drawing room, lobby, library, and back garden. This house was furnished by Mrs. Bennet with all sorts of equipment essential for a happy and enjoyable life. There are flowery green plants in the house particularly in the window of the library. This decoration was also appreciated by Mr. Collins, “What a superbly featured room”. The lavish setting and location of Bennet’s house creates an environment of aristocracy. A comparison between Lalita and Elizabeth’s residence marks a boundary of ‘us and them’ between both the heroines. One is good and educated with her lavishly living standards but the other is nasty and uneducated because of her poor living standard.

One of the chief aspects of hospitality among the females is emphasized in the ball parties. Darcy's entrance, for instance, culminated display of demonstrating superiority of upper class where Elizabeth was designated the role of a host. Female viewers are familiarized with a pin drop stillness. The notion of distinctive mode of female generosity is presented in the form of greeting the guests. Invitees are greeted in a splendid style whereas the modesty of embracing in *Indian movie* is fairly dissimilar.

Pecking order is applied for countenance of supremacy among different characters. This term has been drawn from the feeding pattern of the chicken. For example, the moment when chickens are provided with food, one who is stronger, picks the food first, but then other chicks relish their food. This premise is associated to supremacy of one group on the other because of the fact that authority and dominance of one over other exercises power and control. According to Edward Said (2003), we cannot explore discourse (as it is a powerful source of creating identity) without determining the supremacy of power.

According to Said (2003), the norms of Oriental behavior are considered to be inexplicable and through the pecking order, it can easily be investigated. Female characters of determine value and significance of persons portrayed in both movies. In *Pride and Prejudice*, it has been presented in an entirely different way. In this respect, the role and character of Mrs. Bennet portrays true picture as she looks excited Lydia's marriage but does not express worries on the circumstance that the younger daughter is getting married before the elder daughter. Similarly, on the elopement of Lydia, the family swings with pleasure which shows no objection on their part for elopement. In spite she comments "Lydia married and at 15 too! Ring the bell, Kitty. I must put on my things and tell Lady Lucas. Oh, to see her face. Tell the servants they will have a bowl of punch." Mrs. Bennet's style of conversation exhibits that traditional values of the white people give freedom to their children not restricting them to the limitations of patriarchy. On the contrary, Lalita did not have such kind of freedom.

Auditory fundamentals contain binary structure of *us* and *them* with the help of discourse. It encompasses content which is language consisted of dialogues, lexicon, and selection of key words. The most essential characteristics of acoustic components are comprised accent, facial expressions, conversations, and lexicon. To examine the depiction of female gender as *us* and *them* in both the films, the outstanding group of dialectal is alienated into two diminutive groupings of vocal communiqué and facial appearance that substantiate the reader to examine discrepancy contour between higher and lower sections of female society.

The manner of discussion of Mrs. Bennet - her dialogues and accent - is distinct from those of Mrs. Bakshy's. For example, Mr. Collins recommends Elizabeth Bennet, Mrs. Bennet's accent is purposefully persuasive. It is important to mention that she communicates genuinely in the vernacular of high-level although her conversation orbits across marriage and appearances. While in Chadha's movie, though the influx of Mr. Kholi at Mrs. Bakshy's house, there transpires the identical conversation but with unique accent, way of talking and, words and phrases being emphasized. Mr. Kholi intends Lalita Bakshy that she refuses, her mother Mrs. Bakshy enhances assertive and out of self-control expressions.

The transformation between the accents of Mrs. Bennet and Mrs. Bakshy is obvious. One expresses in an enforcing accent and the other as unrefined and disparaging. Facial manifestations of the actors in Wright's movie are entirely dissimilar from the facial representations of the actors introduced in Chadha's movie. The characters have facial expressions like appealing, alluring, blissful, delightful, thrilled and beaming while the

accessible facial expressions of the characters in latter movie are signs of tedium, discomfiture, foiling, revulsion, melancholy, distress, annoyance, fatigued, disgrace and misperception. The chosen characters, Mrs. Bennet and Mrs. Bakshy, both acquire various facial representations just because of their diverse societal and financial milieu. For example, Mrs. Bennet, with her three daughters, Lydia, Marry and Kitty sets out to Nether field to bring Jane back from Mr. Bingley's palace with glamorous and intriguing makeover manifestations. She begins discussion with Mr. Darcy, Mr. Bingley and Miss Caroline Bingley with a fantastic admiration and reverence. This makes obvious that Mrs Bennet communicates with great qualities and constructive attributes which lift up her social position as *us*.

We have significantly different scenario in Wright's film comparing to Chadha's film. In this respect, Balraj asks Mr. Bakshy to allow Jaya to have company with him to Goa. The purpose of Mr. Bakshy's defiance with Balraj was to make him joyful. Consequently, Mrs Bakshy approves dual facial expressions, Mr. Balraj is associated with good facial expressions whereas bad ones relate to Mr. Bakshy. Mrs. Bakshy's dialogues evidently designate her facial expressions as flirtatious and seductive style. She has been portrayed with crafty facial expressions to represent her as degraded woman belonging to lower social status.

A dialogue is a conversation to exchange and communicate on different issues and it includes two or more characters of a book, novel, drama, or a film in which they discuss societal, dogmatic, and economic ones. The dialogues of Wright's film are different from those of presented in the other movie that includes such dialogues which are neither too long nor too short rather effortlessly appropriate to juncture. Every uttered dialogue assists in story advancement and discloses the character's role and her life. However, dialogues of Indian movie are not well defined. Moreover, everybody becomes quiet and requirements to attend to the letter. Mrs. Bennet. She elucidates the entire situation in just one verdict without giving any ingredient to others.

'Us and them' strategy is noticeable in the differences of discourse forms among the female characters of both the selected movies. In Indian movie, vocabulary substances are used for the determination of offering a preeminent life model of the Europeans. In this regard, Mr. Wickham asks Elizabeth of negative intentions of Mr. Darcy, but Elizabeth is disconcerted and senses consideration for Darcy. Darcy was represented as negative character although negative words have not been used words. Therefore, Elizabeth as representative of English women one never levels any charge against anybody without proof. In Wright's movie, Darcy talks about crowded roads of India as "Jesus, Balraj, where the hell have you brought me? He basically expresses negative words for crowded roads of India due to the reason that there were street vendors' uproar, hollering and the car horns which are blown relentlessly. The lexical items "mayhem" and "bedlam" used possess negative connotations in the sense that 'Mayhem' is a state of violent disorder as it is seen in Indian movie visibly. Likewise, the word 'bedlam' was expressed to signify a place full of noise. The word, 'hell' was also used for India which is an indication of a bad place. This type of word selection shows that British are always loaded with positive and polite vocabulary items.

This is use of language which makes conversation more effective, and the use of ironic words is also significant that stain the periphery of 'us' and 'them' in both the movies in a noticeable manner. In this respect, Wright's film shows that when Mr. Bingley comes to the residence of Mrs. Bennet everybody performs logically and welcomes him with respect and honor. A warm welcome was given to Mrs. Bennet and discussion was started in a decent way. "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". In this way, words choice in Wright's movie is eminent and remarkable as compared to the selection of words in Indian movie.

Tone of a characters is believed as an important feature in language and literature teaching, writing and speaking. Discussing patterns of tone, primary indispensable features of argument were noted and engrossed on in both the movies. Both of them hold features of such tone patterns which enable them diverse from each other. Males' attitude towards females in Wright's movie is completely diverse from the insolence of males concerning female characters of Indian movie. Moreover, pitch is another characteristic of tone that symbolizes higher and the lower currents of reverberation. Pitch is also the focal point of conversation in equally verbal and scripted discourse of language and literature. The female tone in Wright's movie is trustworthy than the tenor of ladies in Indian movie. In Wright's movie, for example, Mr. Darcy, Mr. Bingley and Miss Caroline Bingley get here to the assembly apartments in Meryton Village throughout the ball late at night and Mrs. Bennet forces Mr. Bennet to go and establish the girls with the principled guests immediately. "Listen Mr. Bennet you must introduce him to the girls immediately". Mr. Bennet did not state a single word and supports his wife's authority peacefully and courteously. She directs her spouse in a reliable tone. Her voice seems with a higher pitch as matched to her husband's, and she nearly obliges him to conform her instructions. Mr. Bennet is depicted as silent when contrasts with his wife because of her strong grip on her extended family members that promotes her place in her family and societal position in society. Similar to this, the tone in Indian movie is completely distinct. Time and again Mrs. Bakshy beseeches, "It's too, too much tension for me now. She is happy to let us all be ruined". This is an indication of her low-pitched voice exhibiting the fact that she possesses no significance within the household, and as a result, most of her commands at home are ignored by others.

## 5. Conclusion

The current research work is qualitative in nature, primarily relying on content analysis and it concludes that 'us' is always used as positive and 'them' strategy is used to portray others as negative. In this way, people and countries of west belong to 'us', so they are represented positive whereas eastern people and countries are 'others' for westerners and are portrayed negatively and vice-versa. Objective of the study was to reveal attributes allocated to feminine characters when they are presented as 'us' and 'them'. The notion of 'us' and 'them' which is focus of current research with special reference to female characters, is an significant component of discussion producing its modified mini-categories with their dynamic applications. Throughout current research, these small categories have been examined as important and helping assets in order to reveal demonstration of Edward Said's notion. After rigorous analysis of both the movies, findings of study are as follows:

The notion of 'us' and 'them' which was based upon: the visual and the auditory parameters - representing female gender as 'us and them' that allots them higher and lower social statuses. In this respect, in Wright's movie, the feminine gender has been portrayed intentionally with optimistic characteristics which validates that they belong to higher strata of society while ladies of Indian movie have been portrayed comparatively as less mannered and besmirched individuals who are acquiescent yet

discourteous; therefore, displaying a cognizant effort to exhibition their lower social rank in the society and inside their own families.

Next segment of the analysis was related to content and style which encompasses costume, food, and physical location. Expression of costume, food, and physical position such instances are scrutinized that explicitly draw a difference line between higher and lower segments of society. Costumes, as demonstrative of the graphic, used by the ladies of Wright's movie are entirely diverse from the costumes of female characters of Indian movie in the sense that English ladies circumvent see-through garbs. On the other hand, Indian ladies attire them deliberately that describes their attitude as being worldly and marginally vulgar. Similarly, nourishment items, used by both female sections also vary from one another. Correspondingly, fashion contains friendliness and nibbling order. Hospitality and pecking order perform a critical role in recognizing symbol of female gender as 'us' and 'them' in both movies. Supplementary, the major heading of aural has been specified into two sub-headings as content and style.

To conclude, based on analysis it can be asserted that both these movies are different regarding their nature, mode, and status to a large extent. The accessible imageries, adverts, and setting engrave a limit of discrepancy that categorizes the English Elizabeth as *us* and the Indian Elizabeth as *them*. Similar matter has been found with rest of the female characters, including the mother, sisters and friends of Elizabeth.

### **5.1. Recommendations**

Both the selected movies based upon related novels can be selected and analyzed separately by applying 'us' and 'them' strategy. Moreover, Norman Fairclough's three-dimensional model of CDA can be used to investigate the discursive structures embedded in the textual form of both the selected works. Comparative analysis can be made to highlight literary, linguistic and discursal similarities and differences between the two works of art.

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